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LITERATURE.

Res Judicatae. By Augustine Birrell. (Elliot Stock.)

A GOOD many years ago, the late Mr. E. S. Dallas, in a fascinating and thought-compelling book which deserved a better fate than has befallen it, spoke of criticism as "the gay science." Perhaps the paradox of the phrase ruined the work. Few people believe that criticism is a science, and everybody knows that it is not gay. Whether in addition to its more solid charms it will achieve gaiety in the future seems to depend, under providence, upon Mr. Augustine Birrell. He has piped a jocund measure in the two series of *Obiter Dicta*. He pipes it again with variety of melody but identity of movement in *Res Judicatae*; and if we can inspire a few lissom-limbed hearers with the spirit of the dance, the fashion will be set, and criticism will become a light-hearted saltatory sport. Nor can it be doubted that the new fashion will be in the main an improvement upon the old one. There is no real virtue in dulness, though its frequent association with various indisputably virtuous qualities has induced a general belief to that effect; and, if criticism—which we know to be invariably instructive—can also become amusing, a distinct addition will be made to the gaiety of nations.

Of course all reforms have the defects of their advantages; and, when a literary revolution is attempted, even on the smallest scale, the good old Tories of the world of letters purge their eyes with euphrasy and rue that their vision of these things may be clear and keen. Nor will their hostile scrutiny of *Res Judicatae* be altogether fruitless. In the first paper—that brisk and enjoyable gossip about Samuel Richardson—how will their hearts burn within them as they come upon the sentence about Sophia Western and Clarissa. Of the former Mr. Birrell asks, "What can you find to say of her or to her?" and then with an absolutely shocking disregard of the dignity of literature and the well of English undefiled, he jauntily replies, "When you have dug Tom Jones in the ribs, and called him a lucky dog, and wished her happy, you turn away with a yawn; but Clarissa is immense." "Dug Tom Jones in the ribs"! "Clarissa is immense"! With what scornful triumph of emphasis will the old Tory repeat these flowers of rhetoric; and then with what solemn joy, as of one who witnesses the enemy's engineer hoist upon his own petard, will he note the following sentence in the paper on Gibbon:

"There is nothing artless or unstudied in the

autobiography; but is it not sometimes a relief to exchange the quips and cranks of some modern writers, whose humour is to be, as it were, for ever slapping their readers in the face or grinning at them from unexpected corners, for the stately roll of the Gibbonian sentence?"

Well, it may be admitted that the old Tory scores, but not so heavily as he thinks. Mr. Birrell can hardly be accused of slapping his readers in the face, though he cannot be justly acquitted of an occasional grin from an unexpected corner, and sometimes the corner is one from which the grin is not only unexpected, but even a little unwelcome. Of the terrible affliction which clouded the life of Cowper Mr. Birrell writes:

"This madness, which in its origin had no more to do with religion than with the Binomial Theorem, ultimately took the turn of believing that it was the will of God that he should kill himself, and that as he had failed to do so, he was damned everlastingly. In this faith, diversified by doubt, Cowper must be said henceforth to have lived and died."

This is vivaciously put, but the vivacity is for once surely somewhat misplaced. As Tammam Haggart wisely remarks, "the rare humorist kens vera weel 'at there's subjects without a spark o' humour in them"; and among these subjects the anguish of a dethroned reason may reasonably be included. But as a matter of fact, Mr. Birrell's failures in the way of putting things vivaciously will strike a critic of the carping kind more forcibly than his successes, for the very reason that they are so much fewer: they have the kind of impressiveness which is always given by isolation. Mr. Birrell may be occasionally as frivolous as Miss Mowcher; but, as a rule, his charm lies in being gay without frivolity—a dissociation of qualities which nowadays seems to most of us as impossible as it seemed to Matthew Arnold. Indeed, the author of *Obiter Dicta* is so true a humorist—happily of the old dispensation—that it is needful to put in a plea against the verdict of that jury which might, if left to its own devices, declare him to be a humorist with a literary turn, and nothing more. Mr. Birrell is witty, but he is as wise as well. There is as much sturdy common sense in *Res Judicatae* as there is in an equal amount of matter from the pen of that earlier humorist Sydney Smith. It is quite true, as the very serious person would gravely remark, that he "does not go far beneath the surface," but why should he? What is the use of digging if you can find such good things as you want lying upon the highway? and Mr. Birrell's highway treasure-trove is quite as valuable as the output from several very deep shafts that need not be named.

It may be doubted whether anything (in the same compass) has been written about Richardson and Gibbon and Cowper which is better worth reading than the three first essays in this volume. Perhaps there is little to be said about any of these writers that is not tolerably obvious; but the utterance of obvious things in an arresting or interesting way is itself, in this golden age of the subtle and the far-fetched, a delightful and exhilarating performance. Cardinal Newman and Matthew Arnold are subjects which demand a closer intellectual

grip; but though the demand is responded to, there is no strain—no convulsive squeezing of the subject to extract some last drop of critical edification. These essays are capital examples of good talk, the talk of a man with a full mind, quick with interest which he finds it pleasant to inspire in others; and to inspire interest in worthy objects is to do something well worth doing. Mr. Birrell knows this; and it is both pleasant and just to apply to himself some measure of the praise he awards to Hazlitt, in his remarks upon Mr. Ireland's delightful volume of selections from that most stimulating of English essayists.

"It seems almost incredible that one man should have said so many good things. It is true he does not go very deep as a critic, he does not see into the soul of the matter as Lamb and Coleridge occasionally do; but he holds you very tight—he grasps the subject, he enjoys it himself and makes you do so."

Mr. Birrell, without striving after compression of thought, often realises the effect of it by the happy use of a single word. He says of Hazlitt, for example, that "when he condescends to the abstract his subjects bring an appetite with them"; and the "condescends" leaves as vivid an impression of Hazlitt's passion for the actual—for things—as could have been left by two pages of disquisition. Then, again, the copulative conjunction in the sentence about Cowper's *Homer*, "It has many merits, and remains unread," raises a mere remark almost to the rank of an epigram. "But it remains unread" would have had the judicious flatness of encyclopaedic criticism: the "and" tells the whole story of conscientious, careful, highly respectable, and utterly ineffective work. Lastly, for these illustrations need not be multiplied, there is another admirable one-word stroke in the same essay from which the last extract was taken. "After this easy fashion," writes Mr. Birrell, "Cowper acquired what never left him—the style and manner of an accomplished worldling." To say that Cowper was an accomplished man of the world would be more literally exact, but the very exactitude would have robbed the sentence of its edge: "worldling," by its very exaggeration, brings the reader to a pause, and compels him to realise the fact that the gentle domestic poet who kept tame hares and wrote hymns was a man who knew the town, who belonged to the famous Nonsense Club, who had exchanged *bons mots* with the wits of his day, and mixed with contemporary fine gentlemen as their natural peer.

After what has been written, it is only just to add *Res Judicatae* is not one of those unintermittently high-spirited books which fatigue by excess of one kind of stimulation. Here and there is struck a serious note, which is heard all the more clearly because it is struck by one who does not waste seriousness upon trivialities. We hear it in the manly melancholy of the passage on the completeness of Gibbon's *History*; in the grave reproach to the flippancies of arrogant irreligion conveyed in the sentence, "No man is big enough to speak slightly of the constructions his fellow-men have from time to time put upon

the Infinite"; in the reticent pathos of the comment upon Newman's lines

"The night is dark, and I am far from home
Lead Thou me on,"—

"the believer can often say no more. The unbeliever will never willingly say less."

Res Judicatae is, in short, a book which is pleasant to read and pleasant to write about—a book which tempts a reviewer to indiscretion in the matter of space, if only by its profusion of morsels of felicitous phrasing which seem to crave quotation. But for the purposes of a review enough has perhaps been said.

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These materials were certainly of sufficient value and interest to be brought together in a separate volume, more especially as the sketches are uniformly good, while the text deals largely with untravelled, or at least unfamiliar, ground. It is all the more to be regretted that this text has not been subjected to more careful revision, and certain slipshod, if not slangy, expressions eliminated, which may pass in the columns of the periodical press, but which are "matter out of place" in any book claiming to rank as permanent literature. Here the adverb "simply" is a terrible offender, constantly recurring in such vile expressions as "simply delightful," "simply astounding," "simply endless," "simply stunning," and the utterly unpardonable "simply awful." Then we have the inevitable "a lot," "a little bit," "revenons à nos moutons," "neither . . . or," as in "neither the Karoo or the Kalahari deserts," and that curiously redundant "and" in clauses introduced with the relative "which," "an indescribable effect, and which," "this huge and indelible record of a nation's panic, and

which is often spoken of as one of the Seven Wonders of the World." Lastly, here are two unsurpassable cockneyisms occurring close together in the same sentence:

"We all agreed that . . . weak tea without milk, drunk boiling hot out of tumblers, would take some getting used to, as it is evidently an acquired taste, and wants educating up to by a prolonged stay in Russia."

Apart from such exasperating disfigurements, there is little fault to find with these vivacious pictures of the Far North and of the Far East, which are valuable as embodying the first impressions produced by lands and scenes entirely new on a passing but shrewd observer. The prospects of Captain Wiggins's persistent efforts to develop a lucrative trade between England and East Siberia, via the Arctic Ocean, may be gauged by Mr. Price's account of the navigation of the Kara Sea and of the Yenisei River in the summer of 1890, which appears to have been a normal, if not even a slightly favourable, season. It is evident, from the experience of the last five or six years, that for this service two types of steamers are required: one large and stout enough to force its way through the floes of the Kara Sea, the other small and strong enough to stem the current of the Yenisei with a number of laden barges in tow. But this involves transhipment in the Yenisei estuary, with the risk—or rather the certainty—of occasional failure through the floating ice of the Kara Sea and the shoals and shifting sands of the Yenisei. The *Biscaya* certainly got through; but it was "touch and go," and at times the attempt seemed quite hopeless.

"We were steaming very slowly, for a few miles ahead of us was the wall of ice we had been trying in vain to avoid. There it lay, stretched out as far as the eye could reach on either side in the bright sunshine, a ghostly barrier between us and our route. Our ice-master was pacing the deck in a very restless manner, and evidently did not like the look of affairs at all. At last he told us that it was no good humbugging about it; we were fairly in for it. As far as he could judge, the Kara Sea was full of ice to the north, so that the only thing we could do was to dodge about on the chance of finding a weak spot to try and get through. All that day we were pounding along the fringe of the interminable fields of ice. . . . At eight o'clock the ship's head was turned due north again, and in a very short time we were entirely surrounded by ice, which seemed to get more and more compact as we advanced, if advance it could be called; for at times we barely moved at the rate of a mile an hour, with continual stoppages to enable the men to clear away the drift-ice from the propeller," and so on.

Farther on some Norwegian vessels out walrus-hunting were met, which had been blocked in for some days, though they "hoped" to get back by the end of August. In the Yenisei, where the cargo was transhipped to the river steamer, *Phoenix*, more dangers from storms and quicksands were encountered and successfully overcome, though not without the foundering of barges and even the loss of one valuable life.

"During the night our first mishap occurred. Without the slightest warning a strong gale sprang up, and the *Phoenix* had a very narrow

escape of being wrecked. The river being certainly not less than six miles wide, there was quite a heavy sea on; our barges were pitched and tossed about like so many corks, and in a very short time became quite unmanageable, ending by being driven right up alongside, in dangerous proximity to us. The confusion for a time was awful; and a blinding snowstorm coming on added still more to the excitement, as it was impossible to see more than a few yards on either side. Steam, indeed, was quickly got up, and it was immediately decided to get up the anchors and attempt to run before the gale up-stream. Before, however, we could get under weigh, one of the small lighters was swamped, and sank immediately."

Regular trading relations can hardly be established under such adverse conditions as these; and after the completion of the Siberian trunk line probably little more will be heard of Captain Wiggins's project to open up the Yenisei basin, via the Arctic Seas and storm-swept tundras.

From Yeniseisk Mr. Price made his way by the beaten tracks through Krasnoïarsk and Irkutsk and across the ice-bound Lake Baikal to Kiakhta and Urga, and thence across the Gobi to Kalgan, Peking, and Shanghai, thus completing the journey from the Arctic Ocean through North-east Asia to the Yellow Sea. His narrative leaves the general impression that, while East Siberia is progressing in material and even social respects, Mongolia is distinctly retrograding, and North China is as industrious, arrogant, and malodorous as ever. All recent accounts concur in representing the Chinese as overflowing beyond the Great Wall, converting the steppe into arable land wherever possible, and in the process absorbing its nomad inhabitants. Mr. Price notices that "as a distinct nation the Mongols are slowly disappearing, owing to gradual fusion with the Chinese"; and further that they "have lost all traces of the formidable warriors they were in the past, and have lapsed into such quiet and inoffensive beings that it is hard to realise they are the descendants of the mighty hordes which once conquered Russia and threw all Europe into a state of panic."

Even in Eastern Mongolia, where the people lead a more sedentary life, "James Gilmour of Mongolia" found that "more than half the population is Chinese." This was in 1885, when, after fifteen years of unprofitable work among the pastoral Mongols of the western steppe, that ever hopeful missionary transferred the field of his operations to the agricultural Mongols of the borderland between Mongolia proper, Manchuria, and North China. Mr. Gilmour laboured altogether twenty-one years (1870-1891) with unwearied perseverance, partly in Shantung and other parts of North China, but chiefly among the Mongols either from the somewhat distant base of Peking or in the country itself. His autobiography, as Mr. Lovett's book might almost be called, is a most instructive volume, though in a sense very different perhaps from that intended by the editor of Mr. Gilmour's "diaries, letters, and reports." The work of sifting and editing these voluminous documents, the diary alone forming as many as eighteen volumes, has been performed with considerable tact, and,

better still, with transparent honesty; so that the reader is here presented with a really faithful record of the personality and life-work of a man whom the editor proclaims as "one of the greatest missionaries of the nineteenth century." The personality is somewhat distinctive and striking, though by no means an exceptional product of puritanical Scotland, rather stern at least outwardly, uncompromising in his adherence to principle, which, of course, is a relative term, but above all steadfast in the path of duty under the most trying and depressing circumstances. Nor is there a total absence of humour and even geniality, so that we may well believe that he was respected and admired (in the older sense of the word) by those obdurate Mongols, whose eyes he failed to open to the truths of Calvinistic Christianity. For it must be confessed—indeed, it is practically admitted by the editor—that his mission, so far as results are concerned, was a complete failure. To be sure, Mr. Lovett professes to sneer at these unspiritual times which look to "large and quick returns." But *ex fructibus eorum cognoscetis eos* is a biblical criterion which Mr. Lovett cannot refuse to accept; and judged by this criterion, Mr. Gilmour's, if a heroic, was still a wasted life. On his first visit to England in 1882, Mr. Gilmour was unable to report to the Exeter Hall people the conversion of one solitary Mongol, as the fruit of twelve years' hard work in that promising field. Later we read of several baptisms, but all of Chinese; and it is added, with almost cynical frankness, that "most of the converts [in Shantung] had professed Christianity in the hope of getting something by its means." Throughout the whole of his long career, Mr. Gilmour appears to have enticed about three Mongols into the fold. In one place he is "politely received but nothing more"; in another the people are enthusiastic over his medical cures, "but for spiritual results I looked in vain;" elsewhere, "in the shape of converts I have seen no results. I have not, as far as I am aware, seen anyone who even wanted [italics Mr. Gilmour's] to be a Christian," so that the question constantly recurs "as to whether it was really worth while to continue labour in such a sterile field." Mr. Gilmour enables everyone to decide this question for himself by the tabulated results of his campaign in Eastern Mongolia reported to the Peking Mission as under:—

Patients seen (about)	5717
Hearers preached to	23,755
Books sold	3067
Tracts distributed	4500
Miles travelled	1860
Money spent 120,92 taels=(about) £30 to £40.	

Then follows the usual rider: "And out of all this there are only two men who have openly confessed Christ. In one sense it is a small result; in another sense there is much to be grateful for, &c., &c."

Why a modicum of apparent success is obtained amongst the Chinese, but none at all among the Mongols, is obvious, though seemingly not perceived by the Protestant missionaries. "The 'heathen Chinese' so 'guileless and bland,' is of all mortals the least spiritual and most mercenary; hence

many are always ready to doff and don their religious garb "for a consideration." But the rude and more honest Mongol is not open to such motives, and on the other hand possesses a Buddhistic ritual of his own which thoroughly satisfies his spiritual cravings. Hence his indifference to the cruel dogma of the Westminster Confession, for instance, which, so far from appealing to his religious sympathies, strikes him as inconsistent with his notions of eternal justice. Thus, Mr. Gilmour found himself heckled, as Colenso was heckled by the Zulu chief, with such posers as these: "Is hell eternal? Are all the heathen who have not heard the gospel damned? If a man lives without sin, is he damned? Do your unbelieving countrymen in England all go to hell? Is a new-born child a sinner? Is one man then punished for another's fault?" He tells us that "to these and all other questions I endeavoured to give proper answers." But the answers brought no conviction; and although Mr. Lovett confidently assures us that "Mongolia will be won for Jesus Christ," it would seem that at the present rate of progress all the Mongols will have been assimilated to the Chinese long before they have assimilated these Augustinian doctrines.

A. H. KEANE.

The Song of the Sword, and other Verses.

By W. E. Henley. (David Nutt.)

THE enthusiastic many who welcomed Mr. Henley's first book of poems echoed unceasingly the cry (now just a little outworn) of "a new poet." And, to be sure, there was every appearance of justification. The Hospital Rhymes, while they shocked the fastidious, in like manner as a "certain lord" described by Hotspur was offended, appealed directly to all lovers of classic diction and sincere inspiration. As for the other "verses," so dignified, so melodious, sometimes so exquisitely tender, it were impossible to speak too highly of their merits. And if this second collection be not in every instance so uniformly admirable as the first, that is, maybe, because the poet has here and there fallen into the snare of too great an idolatry of words; in the use whereof, indeed, he shows himself, as ever, a veritable virtuoso, a past master of his craft, despite an occasional tendency to the repetition of some pet adjective. Mr. Henley can scarce improve upon his own excellent simplicity and directness: his method of juggling a fair illusion out of a few homespun parts of speech. More often than not, that is best which lieth nearest—given, of course, the poetic impulse, and the power to shape therefrom a work of art. And these we know (for Mr. Henley has shown us) that he possesses in no mean measure. But the light of his peculiar genius does not shine its clearest in the title-poem of this volume. "The Song of the Sword" contains fine passages; yet we miss the sculptural virtues, the fresh vitality, the passionate profundity, that mark his best work.

As for the "London Voluntaries," they all are good, and very good; but, still, the best is the *Andante con moto*, with its

artistically indicated sense of movement, its atmosphere and colour, its felicitous choice of expression. It is a complete rendering of the "still spectral, exquisite atmosphere" of dawn in London, full of imagination and illusion.

"Through street and square, through square and street,

Each with his home-grown quality of dark
And violated silence, loud and fleet,
Waylaid by a merry ghost at every lamp,
The hansom wheels and plunges . . .

Here is the Park,
And O the languid midsummer wafts adust,
The tired midsummer blooms!
O the mysterious distances, the glooms
Romantic, the august
And solemn shapes! At night this City of Trees
Turns to a tryst of vague and strange
And monstrous majesties,
Let loose from some dim underworld to range
These terrene vistas till their twilight sets:
When, dispossessed of wonderfulness, they stand
Beggared and common, plain to all the land
For stocks of leaves! And lo! the wizard hour
Whose shining silent sorcery hath such power!
Still, still the streets, between their carcanets
Of linking gold are avenues of sleep."

But it is hardly fair to cut pieces out of a picture in which every tone and value is justly balanced, every accent rightly placed.

Some of the finest poems in the book are to be found among the "Rhymes and Rhythms," notably those numbered respectively seven, fourteen, fifteen, sixteen, nineteen, and twenty-two. These are of a most rare and amazing excellence. How happy, how stately, is the close of the autumnal poem:

"Love, though the fallen leaf
Mark, and the fleeting light
And the loud, loitering
Footfall of darkness
Sign, to the heart
Of the passage of destiny,
Here is the ghost
Of a summer that lived for us,
Here is a promise
Of summers to be."

And, again, how absolutely true and human is the superb soliloquy on p. 55:

"There's a regret
So grinding, so immitigably sad,
Remorse thereby feels tolerant, even glad. . . .
Do you not know it yet?"

"For deeds undone
Rankle and snarl and hunger for their due,
Till there seems naught so deprecable as you
In all the grin o' the sun."

And so forth. This is Mr. Henley at his best and his grimmest; and here is one of his fantastic phases, touched with the ancient magic:

"One with the ruined sunset,
The strange forsaken sands;
What is it waits and wanders,
And signs with desperate hands?
"What is it calls in the twilight—
Calls as its chance were vain?
The cry of a gull sent seaward,
Or the voice of an ancient pain?
"The red ghost of the sunset,
It walks them as its own
These dreary and desolate reaches. . . .
But, O, that it walked alone!"

Honestly speaking, we cannot feel that numbers three ("We are the Choice of the Will"), twenty-five ("England, my England"), twenty-four ("What should the Trees"), and one or two shorter pieces, are altogether worthy of their author, whose

glorious lines beginning "Fresh from his fastnesses" would form, by themselves, no unimportant addition to the literature of the age.

In conclusion, the outward and visible graces of the new volume are great, far surpassing those of the old book, which in its later editions was anything but fair to see. The cover is tasteful, the typography perfect, as before, and the paper all that the fond heart of the bibliophile could wish.

GRAHAM R. TOMSON.

THE LITURGY OF THE NESTORIAN CHURCH.

Liturgia sanctorum apostolorum Adai et Maris, cui accedunt duae aliae in quibusdam festis et feriis dicendae: necnon ordo baptismi. (Urmiae: Typis missionis archiepiscopi Cantuariensis, 1890.)

Lessons, Apostles and Gospels. (Urmi: At the Press of the Archbishop of Canterbury's Mission to the Eastern Syrians, 1889.)

WHEN Mr. Wahl was sent out ten years ago, in answer to many appeals of the Nestorian hierarchy, to make a definite beginning of the Archbishop's mission, he took with him a printing press. But owing to the difficulty of obtaining the necessary permissions, and to the fact that he had been provided only with Jacobite type, the press remained unused, and apparently even unpacked, till the mission was placed on its new basis in 1886. There were still difficulties in procuring type; and in the end it was found necessary to employ an Armenian to cut the punches and found the type on the spot, and the press was not finally in working order till 1889. Since then it has been in vigorous use, and the present volumes are among its firstfruits. The mission is to be congratulated on the results. This edition of the Liturgies and the Baptismal Office is a handsome quarto, printed on thick paper in red and black, in the Nestorian variety of the estranghela script, which, if not so fine as the Western estranghela, is more solid and stately than the familiar Jacobite cursive. The printing naturally shows signs of immaturity, for the mission has been dependent on native workmen without other training or experience. But the volumes reflect great credit on the printers and on the members of the mission generally.

The Nestorians are a singularly interesting people. They are interesting at this moment as the most considerable and almost the only group of people preserving an Aramaic vernacular, and that of a marked type, not descended from but collateral with the classical Syriac of Edessa. And it may be noticed that, among the services already rendered by the mission, is to be reckoned the publication of a Comparative Grammar of the dialects of the vernacular and one of the classical or ecclesiastical tongue. But the Nestorians are still more interesting in view of their history since their severance from orthodox Christendom. They have been a curious and important link in the intellectual tradition of the world; for it was through them that the Arabs received the Greek material which forms the sub-

stance of their science and philosophy, and which they passed on from Bagdad to Cordova, and so to the Christian West. The Arabs never learned Greek for themselves, and were dependent on Nestorian translations into Arabic of the Syriac versions of the Greek medicine, mathematics, astronomy, and philosophy, which the Nestorians carried with them, along with the works of Theodore of Mopsuestia, on their exodus from the Empire when the school of Edessa was suppressed in 489. They are interesting again as the great missionary power of the East from the sixth to the fourteenth century. They spread themselves right across Central Asia and established their hierarchy from Yemen to Tartary, and from the Nile to the Yellow Sea, with twenty-five metropolitan chairs and a series of bishoprics the Notitia of which fills eighty of Assemani's folio pages. It seems to be now agreed that the inscription which came to light in China in the sixteenth century is an authentic record of a Nestorian mission founded there in 636, and of its fortunes till 781, the date of the inscription; and whoever the person may have been who lay behind the extraordinary legend of the Prester John, he is identified with a Nestorian Tartar by Marco Polo, and it seems to be decided that in any case Nestorian facts lie at the bottom of the legend. This great community almost vanished before the hurricane of Tamerlane's devastations; and its only remnants now existing are the Christians of St. Thomas on the Malabar coast, who, after passing through three-quarters of a century of enforced subjection to Rome, made a theological somersault and entered the communion of the Jacobite patriarch of Antioch; and the community on the Turkish and Persian frontier, under the spiritual and temporal rule of Mor Shimoon, the successor of the Catholics of Seleucia, who are the objects of the present mission.

The Nestorian rite was thus once the most widespread in Christendom; and as such, and as the inheritance of this people and the central expression of what has held them together through centuries alike of prosperity and of oppression, these Liturgies have a singular interest. But their chief importance has no connexion with Nestorianism: they are representatives of an indefinitely ancient rite with a character of its own, which was inherited and not originated by the Nestorians. In the beginnings of modern English liturgiology, in the dissertation which formed the Introduction to the *Origines liturgicae*, Sir William Palmer challenged Renaudot's assumption that the Nestorian rite forms a liturgical family by itself, and represents the old rite of the remoter Eastern Church. He was answered by Neale in the *Introduction to the History of the Holy Eastern Church*; and Renaudot's position, thus restated, has won general adherence. Palmer's contention was that the rite was only a Nestorian modification of the rite of Antioch as it stood at the time of the division, and had no title to reckon as an original type. The only evidence he appealed to was a passage in St. Ephraim Syrus, which he regarded as indicating that the Liturgy of Edessa in the

fourth century was of the type of the Antiochene St. James. But Neale pointed out sufficiently that this evidence is at least ambiguous, and hinted that it is irrelevant. And it probably is irrelevant; for the nidus of Eastern Syrian usage is to be looked for, not at Edessa, but at Seleucia-Ctesiphon. Osrhoene, from the reign of Marcus Aurelius, was practically within the Empire, and from the time of Caracalla was a province of it. And ecclesiastically, the provinces of Osrhoene and Mesopotamia were organised into the Church of the Empire, and came within the current of the ecclesiastical life of the patriarchate of Antioch. Accordingly, in the fourth century—the period, that is, in which probably the great rites were rapidly consolidating themselves—we find the names of the prelates of the cities of Osrhoene and Mesopotamia among the signatures of the Oriental Councils at Nicaea, Antioch, Constantinople. It is at least possible, therefore, that the rite of Edessa was simply that of Antioch. On the other hand, the Church of Lower Mesopotamia, with its centre at Seleucia, was comparatively isolated from the Church within the Empire. Between it and Antioch lay some hundreds of miles of desert and the frontier of the hostile empires; and whatever may be the value of the current tradition that quite early in its history the Bishop of Seleucia became a Catholicus, that is to say, became practically autonomous while still technically dependent on his suzerain at Antioch, the political causes alleged for the arrangement can scarcely be questioned. The Parthian and Persian monarchs were not unnaturally jealous of a community in such close relations with a power within the Roman Empire as was implied in the maintenance of an effective jurisdiction of Antioch over Seleucia; and the existence of this jealousy is illustrated by the Acts of the Persian Martyrs. Accordingly, with the exception of John the Persian at Nicaea, no bishops of the remoter East occur among the signatories of the fourth-century Councils; while we find the Councils of Seleucia, at the beginning of the fifth century, examining, accepting, and sanctioning *en masse* the disciplinary canons of the Councils of the preceding century, and to all appearance they were new to them. We have to infer in the Persian Church just such conditions as would make for the development of particular usages and a local rite. Given these conditions, and given the actual phenomena of the "Nestorian" rite, there is every reason for regarding it as original (*i.e.*, as a local development of the usages received at the time of the evangelisation of Lower Mesopotamia) and as forming a proper liturgical "family," which the Nestorians simply retained when they were detached from the orthodox Church and Seleucia became their centre. In the cases where the conditions are the most closely parallel, those of Armenia and Ethiopia, it is plain that, while they have been drawn within the liturgical unity of the ecclesiastical areas within the Empire to which they were attached, and have received the framework of the rites of Pontus and Egypt, yet still a local rite is implied and has been in essence retained, for a local "eucharistia" remains,

embedded in the common framework. And it may be added that it would be contrary to all Oriental analogy for a severed community to improvise a new rite or seriously to modify what it inherited.

It is possible that we can find a witness to the originality of the rite in Dionysius the Areopagite. The identity of liturgical structure always and everywhere is so close and persistent that it is always difficult to identify a particular rite from a general description, and apart from actual quotation of the text; and there is always, until a date much later than is relevant here, just enough fluidity in structure to make possible small changes which may look large in a description where details are neglected. It is, therefore, precarious to attempt to fix the particular rite to which the Dionysian writings refer. But it remains true that the outline of the Liturgy sketched in the *Ecclesiastical Hierarchy* corresponds more closely to the Nestorian than to any other known rite; and the subject is worth investigation over the whole field of the services there dealt with. If the Dionysian rite could be conclusively identified as the "Nestorian," some interesting results would follow. It would prove conclusively, what is otherwise probable, that the origin of these writings is to be found in Syria and not in Egypt. It would go far to prove that the "Nestorian" rite is not Nestorian in origin, and would suggest that it once existed in a Greek form; and it would bring to light a curious connexion between the Nestorian rite and some formulae of the sixteenth century. For the Dionysian writings were a potent influence in the liturgical atmosphere of the Reformation, as is illustrated by Bucer's defence of Hermann's *Deliberatio*; and it is much more probable that the position of the intercession in our own Liturgy from 1552 onwards was suggested by the position of the diptychs in Dionysius than by Gallican forms.

The present work is the *editio princeps* of so much of the Nestorian rite as it covers. The texts hitherto published are those of the *Missale Chaldaicum* (Rome, 1767, 1774, 1844) and of Menezes's reform of the Malabar rite (Coimbra, 1606), both of them for the use of Uniat communities, and containing only the normal liturgy, with such modifications as are usual in such cases. For our knowledge of the unmodified text we have been dependent on Renaudot's Latin translation of the three liturgies, which seems to represent a peculiar variety of text, and is sometimes unintelligible in detail; and on Dr. Badger's English versions of the liturgy among the *Occasional Papers of the Eastern Church Association*, and of the baptismal and some other offices in *The Nestorians and their Rituals*. The present edition makes accessible a text of the liturgies and the baptismal office, prepared by comparison of a number of MSS. collected over a considerable area. The book is intended for actual use at the altar: an *apparatus criticus* was, therefore, out of the question; but it would have been satisfactory if in their preface the editors would have given some indication of the degree of variety of text

they discovered. The only suggestion of variety that appears is the occasional inclusion of a word or two in brackets.

The chief characteristic of the liturgy, as is well known, lies in the structure of the "eucharistia," where the Intercession occurs between the Institution and the Invocation. But it is of a characteristic type throughout. For example, it opens with a definite body of psalms, and this is one of its apparent points of contact with the Dionysian description. With the Egyptian alone among existing rites, it has four lections; not, however, the same series as the Egyptian, but an Old Testament lection, generally from the Pentateuch; a second from the Old Testament or—in Eastertide and on many festivals—from the Acts, an Apostle (St. Paul), and a Gospel. The lectionary has some affinity with other widespread systems—e.g., Genesis is read in Lent, and the Acts and St. John in Eastertide—but generally it is peculiar. E. Ranke has said a little about it in Herzog's *Encyclopædia*; but it may be hoped that, now it has been made accessible by the present edition, it will not have long to wait for an adequate investigation. It is unfortunate that, in a case where accuracy is everything, more care was not taken with the proof-sheets. There are some obvious misprints, which suggest misgivings as to how far the whole can be relied upon. Among other characteristics are the completeness of the system of hymns throughout the service, and among them may be specially noticed the series in which the lections are embedded; and the intercalation of penitential prayers at the critical moments in the course of the liturgy, producing an exceptional effect and disguising familiar connexions. In one or two cases the hymns do not seem to be indicated in the rubrics; but no doubt the editors have reproduced what they found, and rubrics are seldom coincident with practice. As in most other rites, the Offertory has been disintegrated, and its parts are distributed at three several points; one of them, which includes the mixing of the chalice, occurring before the service, another during the deacon's litany after the gospel, and the third following the dismissals of the uninitiated; and this rite stands alone among Oriental rites in placing the diptychs before the *sursum corda*, a position which was probably once almost universal. It is well known that, in the MSS. of the first of these liturgies, the words of Institution and their context are not found. Whether this is a real defect in the liturgy, or is only the result of economy of space or of the *disciplina arcani*, is a moot point; and it may be doubted whether the grounds that have been given for the latter alternative are sufficient. But they are used now, either in the Pauline form of 1 Cor. xi., or in that of one of the two derived liturgies; and accordingly in the present edition they are printed. But whether the editors were justified in following modern Western use, and printing them in capitals and filling the opposite page with a cross, interesting as this may be as a native design, is more than questionable.

When a group of liturgies is said to form an original "family," what is meant is that

they all reproduce a type of structure which does not seem to be derived from any other developed type, but represents the local development of such comparatively simple forms as may be supposed to have been introduced in the given area along with the faith, under the common conditions of liturgical development, whatever they may have been. And some of the included liturgies, at least, may be of entirely local growth, not only in structure, but also in content; but others may derive their content from external sources. It is unfortunate, and it disguises the facts, but it has become usual to speak of "liturgies" in the case of Eastern rites, where we should speak of the "masses" belonging to "a liturgy" in the case of a Western rite. For example, the large number of existing Jacobite "liturgies" are related to one another, not as the Roman "liturgy" to the Gallican, nor even as the English, Scotch, and American "liturgies" of the Anglican rite to one another; but as the masses, that is, the several groups of variables proper to the several days or seasons, are related to one another. In any given rite or liturgical family, Eastern or Western, we find the framework and a certain proportion of the content fixed, while the rest of the content varies with the day or the season; the only difference between Eastern and Western rites being that, in the Eastern, variation is much less frequent, and the tract of the liturgy affected is not the same. In the present case, the first of the masses, which is printed in the framework, and with it makes up the "normal liturgy," is called by the names of the apostles of the Church beyond the River, "Mar Adai and Mar Mari," and is probably of native growth. On the other hand, the two other masses, named severally after Theodore of Mopsuestia and Nestorius, so far as the greater part of their substances is concerned, are probably both, and certainly one of them, of Greek origin; that is to say, they are Greek material worked up into Nestorian form. They are so regarded by East Syrian tradition; at least, the superscription of Theodore, as given by Badger, assigns it a Greek origin, and the same translators as are claimed for Nestorius by the catalogue of Ebedjesus. And the tradition is confirmed by the character of the text. The main tract of Nestorius, preface, post-sanctus, and invocation, is simply a conflation of the corresponding paragraphs of the Byzantine St. Basil and St. Chrysostom; and that it is a rendering of the Greek is proved by the fact that, while the compiler adopts the Peshito text in rendering Biblical quotations when he recognises them, in other cases, when he does not recognise the quotation, he renders in his own words. We can apply no such test to Theodore, for it corresponds to no known Greek original; but its content is of an ordinary Greek type, and there occurs here, as in Nestorius, a form of conclusion of prayers common in Greek usage, but not found in the normal liturgy. And both of these masses are probably Nestorian, i.e., they have been compiled since the division. This is suggested by their names; and Nestorius contains a passage which, though quite

capable of orthodox meaning, is expressed in very Nestorian form. Whether or no there are signs of translation in the text of the normal liturgy, such as are found in the Jacobite text of St. James and the Coptic texts of the Egyptian rite, indicating their direct derivation from the existing Greek counterparts, is a question for Syriac experts. It would be interesting to have the question answered. There was a considerable Greek population in Lower Mesopotamia under the Parthian kings—in fact, Seleucia was still almost entirely Greek—and it only gradually disappeared under the Sassanids; and it would be interesting to know what was their relation to the Church and whether they had a Greek rite of the "Nestorian" type. The obvious Greek elements in the text—transliterations of technical liturgical words, and words naturalised in ecclesiastical Syriac everywhere—are of course little to the purpose. Nor are such points of contact with Greek forms as are found in the deacon's litany of much value in this connexion; for such minor formulæ easily float about and attach themselves to independent rites. In another direction, it is desirable that the relation of these texts to those of the Jacobite formulæ should be examined. There are two or three obvious points of contact, and more might come to light on closer scrutiny.

The Baptismal Office is a majestic formula, of a type like that of the Egyptian, in so far as it is assimilated to the form of the liturgy. Its special characteristics, as it stands, are the absence of the renunciations and of the profession of faith, and the administration of confirmation by imposition of hand, and the sign of the cross without chrism. The omission of the profession of faith, at least, can scarcely be conceived to be original.

We may hope that the mission will continue the work it has begun and will go on to put into type, so far as possible, the series of the East Syrian service books, and whatever else it may seem desirable to print. In so doing they will in a practical way be furthering their proper ends, and will incidentally be doing service to liturgical and Semitic studies.

F. E. BRIGHTMAN.

NEW NOVELS.

In the Roar of the Sea. By the Author of "Mehalah." In 3 vols. (Methuen.)

A Woman at the Helm. By the Author of "Dr. Edith Romney." In 3 vols. (Hurst & Blackett.)

Old Dacre's Darling. By Annie Thomas. In 3 vols. (White.)

A Voyage of Discovery. By Hamilton Aidé. In 2 vols. (Osgood, McIlvaine & Co.)

Two Aunts and a Nephew. By M. Betham-Edwards. (Henry.)

The Story of Dick. By E. Gambier Parry. (Macmillans.)

Heavy Laden and Old-Fashioned Folk. By Ilse Frapan. (Fisher Unwin.)

MR. BARING GOULD is never commonplace, and he rarely or never deals with commonplace themes and scenes. An "ugly" critic (if critics could ever be ugly) might, indeed,

suggest that the hero of *In the Roar of the Sea*, "Cruel," or "Captain Coppinger," is only Mr. Rochester transformed from an inland squire to a Cornish smuggler, and made a little more robustious still. But Judith Trevisa is not much like Jane Eyre, and Oliver Menaida, the fortunate rival of Mr. Rochester—we mean Captain Coppinger—is a tall man of his hands, and deserves his victory. More than this hint it would be unfair to give of the story of *In the Roar of the Sea*. The roaring is done not at all in the manner of the sucking dove. There are heads chopped off on the sides of boats ("same they did," as Colonel Crawley would say to Queen Margaret's lover, lang syne). There are hairbreadth escapes on the sides of cliffs, and imbecile brothers, and aunts a little less than kind, and Preventive men who are not members of the Blue Ribbon society, and sensations without end. It seems curmudgeonly to quarrel with such a bountiful allowance of provender; and yet we are bound to say that Mr. Baring Gould seems to us to have failed again, as he has constantly failed since *Mehalah* (where he succeeded), in adding one to the population of the novel world which lives and will live.

A Woman at the Helm enters for different stakes and comes nearer to success in a lower class. We all know the clerk of high degree under a cloud who falls in love with his fair employer. It is *Le Roman d'un Jeune Homme Pauvre*, with a little difference—one of the innumerable modern versions or variants of a very old tale. The author of *Dr. Edith Romney* has told it freshly and well, intertwisting and intertwining with it other well-known threads—the selfish brother, the *enfant terrible*, the actress, and so forth, in a workmanlike and agreeable fashion. Indeed, if any fault is to be found with the book, it is that the author gives us rather too much, and works too many strands into the yarn. Clare Thurston, the heroine, is a very nice heroine; her schoolboy cousin Tony (though the schoolboy cousin is suffering from over-pressure just now) is good of his kind, and hardly one of the minor characters is a failure.

Miss Annie Thomas is a very old hand at novel-writing; and the work of old hands at novel writing, when they are not very first-rate old hands, is apt to acquire a certain sameness. We know the wicked "Mrs. Victor," the heroine of this book, who passes through it making fools, and sometimes knaves, of all the men she meets, very well indeed. What chiefly troubles us about her is that neither she nor her creatress (unless we have made a complete oversight of the passage) seems to be aware of that article of the table of affinities which says that a woman may not marry her Husband's Father's Brother. Perhaps we have made that oversight, but even if the point is guarded somewhere, it plays the mischief with the story. For those who like bad heroines, we may add that Mrs. Victor is a very bad young woman. Her first impulse, when anything or anyone is inconvenient to her—cat, dog, uncle, or lover—seems to be to poison it or to leave it

to drown, or something of that kind. This is not right, and Miss Thomas very properly punishes her for it.

Mr. Hamilton Aidé's *Voyage of Discovery* is one which is pretty frequently made nowadays. The Columbus and Columba are an English baronet and his sister; and the places discovered are, of course, the United States of America. Equally, of course, the results of the voyage are matrimonial. But Mr. Aidé, with a nice distinction, though he has made Sir Mordaunt Ballinger fall a victim to, or make a victim of, an American damsel, has permitted his sister Grace to escape the toils of her west-the-water suitors and marry among her own folk. The tragedy of the story—a tragedy purifying by pity only, not terror—is provided by a Harvard professor, who, to tell the truth, is something of a professor *de fantaisie*: at least, he is not much like the Harvard professors we have ourselves met. However, that is not a conclusive argument. Saul Barham is intense and consumptive, and convinced of the excellencies of republican institutions, and hopelessly devoted to Grace Ballinger; but, to do him and Mr. Aidé justice, he is by no means the worst sort of prig. One or two of the characters, notably a certain "Lady Clydesdale," bear a rather perilously close resemblance to living prototypes, but they do not approach these prototypes with an ill-mannered or Daudetian closeness; and, of course, if we choose to fit their caps on anybody, that is our fault, not Mr. Aidé's. The book is, on the whole, a decidedly good and pleasant one, recalling days, now rather old, when the author of *Rita* was a new acquaintance, and approved himself a clever and agreeable one. The conversation in particular is a great deal better than the conversation usually is in novels of the present day, where it is apt to be laboured if it tries to be clever, and flat if it does not.

Another book dealing with Americans, and good but in other respects not very like Mr. Aidé's, is Miss Betham Edwards's *Two Aunts and a Nephew*. The two aunts take the nephew to Paris, not by any means in durance. To him enter three American young women, who are doing Europe by themselves. "Teddie," the nephew, becomes *en tout bien tout honneur* their faithful friend, and the quartette have many adventures together of an unconventional but strictly unobjectionable kind. So do the aunts, one of whom crowns the edifice by a sort of reversal of Mr. Pickwick's exploit at the Great White Horse, her "single lady" being half a regiment of French officers. She comes out of this adventure, moreover, with much more flying colours than the unwilling rival of "P. M." Meanwhile Teddie has fallen in love for good—his experiences with his American friends being merely what their French acquaintances would call "un flirt"—with a Russian-French singing maiden, one Zenia. And there are more alarms and excursions between this pair in France and out of it, one of the Americans playing Teddie rather a scurvy trick in the matter. It may be that Miss Betham Edwards's American young women are a little too much manu-

factured out of the works of their own prophets, but they are very cleverly manufactured, and the artist has seen the originals.

Yet again in a different way does Major Gambier Parry's *Story of Dick* deserve praise. It is an exceedingly simple story. Dick, the nephew of a farmer with a somewhat nagging wife and one small boy, comes to stay with his aunt and uncle when his own father, who is a sergeant in the army, goes to India. The child has nothing but military notions in his head, and his aunt is anything but pleased at his attempts to instil them into her darling Albert. One of the simplest of stories; but to tell it as Major Gambier Parry has told it is perhaps not quite so simple.

One of the two stories which Miss Helen Macdonell has translated from the German of "Ilse Frapan" for Mr. Fisher Unwin's Pseudonym Library is quite excellent; and the other is in its own way above the average. The less excellent one comes first, and is tragic; the more excellent comes last, and is comic. The hero of the former is a workman, who has a coquettish, but not really unfaithful, wife. Enraged at the attentions to her of a dandy foreman in the factory where she works, the husband makes away with his rival, flies, and is saved by a heroic from the possibility of a shameful death. This kind of story is necessarily told in a high key, and we are not sure that the author's power is quite equal to sustaining it. But even here there is no small evidence of power. About the shorter and lighter "Old-fashioned Folk" there is no possibility of mistake. It is the story of the appearance of a serpent in the garden of Eden. Eden is a Hamburg cheesemonger's shop, and for Adam and Eve we have a middle-aged family of two brothers and two sisters, a cat and a dog. The serpent is Herr Tewes, a wealthy dealer, who sues for the hand of the younger sister, and seems likely to obtain it. The thing is as quiet as possible, but altogether admirably done; in fact, it is the best thing of the kind that we have read in any language since *Cranford*. Its effect may be a little assisted (for we have not seen it in the German) by the quite remarkable excellence of the translation, wherein help is acknowledged by the translator from a mysterious "distinguished writer." Whoever this distinguished writer may be, he and his coadjutors between them know how to translate.

GEORGE SAINTSBURY.

SOME BOOKS ON THE FRENCH REVOLUTION.

Vie de Mirabeau. Par A. Mézières. (Paris: Hachette.) A Life of Mirabeau at once brief and accurate has long been wanted; and since the publication of the fifth and concluding volume of Loménie's *Les Mirabeau* in the spring of last year, the necessity has become greater, and the material for meeting it supplied. The elaborate work of the MM. de Loménie, so splendidly commenced by the father and so worthily completed by the son, contains the final words on the life of Mirabeau. Others may write in the future upon

the greatest statesman of the French Revolution from many different points of view, but they will be obliged to draw for their biographical information upon the five volumes, on the title-page of which M. Charles de Loménie, with filial piety, prints only the name of his distinguished and lamented father, M. Louis de Loménie. Everyone, however, who desires to know what manner of man Mirabeau really was, and what part he played in the history of the French Revolution, cannot afford the means to purchase the five handsome volumes of *Les Mirabeau*, or the leisure to study them. To this large class M. Mézières appeals in a little volume of some 350 pages. He dedicates his book to the memory of his intimate friend M. Louis de Loménie, and acknowledges the debt he owes to him and to his son for the information it contains. It need not be said therefore that his book is perfectly trustworthy from the biographical and historical points of view. What is of more importance in a work designed, not for historical students, but for the general public, it is charmingly and gracefully written. All who have read the previous literary productions of M. Mézières know that he is the happy possessor of an exquisitely simple and yet elevated style—is he not a member of the Académie Française? and this volume will serve to increase his high reputation. We can heartily recommend all who have any acquaintance with French to read this little volume in the original—it would make an admirable school book—and trust that the inevitable translator will deal with it gently, and not rob it of its native grace.

The Revolutionary Spirit preceding the French Revolution. By Félix Rocquain. Condensed and Translated by J. D. Hunting. (Sonnen-schein.) This excellent little work is well known to all students of the history of the French Revolution, and thoroughly deserves the honour of being translated into English. It is an open question whether there is any real advantage in trying to estimate the respective influences of different events and different currents of opinion upon such a period as the French Revolution. Historians have plenty to do yet in investigating and elucidating the actual facts of French history during the last century, and it seems somewhat absurd to write about the revolutionary spirit before we know the true history of the Revolution itself. But there are many minds to which theories are more congenial than facts. Many people prefer philosophising about causes and speculating upon what might have happened to learning what really occurred in the past. Such persons will find plenty of food for thought in M. Rocquain's book, and incidentally will pick up much valuable information. It is possible to object strongly to many of the positions assumed by M. Rocquain, and not difficult to overthrow most of them; but to do this would demand an essay on M. Rocquain, not a review of a translation of his book. M. Rocquain is not a great writer like M. Mézières, and therefore does not suffer at the hands of Miss Hunting, who has done her part of the work conscientiously and, on the whole, felicitously. It may be added, for the information of those who value such a *réclame*, that Prof. Huxley has written four pages of introduction to Miss Hunting's volume.

Le Général Michel Beaupuy. Par Georges Bussière et Émile Legouis. (Paris: Félix Alcan.) Michel Beaupuy was one of the noblemen of the *ancien régime* in France, who frankly accepted the Revolution and preferred to fight for his fatherland, when beset by foes, whatever might be the government, to emigrating and joining the ranks of his country's enemies. As an officer of the old royal army, who remained faithful to France, he rose rapidly to

high command. He fought gallantly through the siege of Mayence, in which many other famous soldiers, including Kléber, showed their valour and capacity for war; he distinguished himself in the campaign against the insurgents in La Vendée; he served as a general of division in Moreau's invasion of Germany in 1796, and in his still more famous retreat before the Archduke Charles; and he met a soldier's death on October 19, 1796, when close to the borders of France. His courage on the field of battle passed into a proverb; and the legend of his sending his blood-stained shirt to encourage his grenadiers when struck down during the fight of Château-Gontier against the Vendéens has been celebrated in fiction by MM. Erckmann-Chatrian, and in painting by M. Alexandre Bloch. But Beaupuy is chiefly interesting to Englishmen as the one congenial friend whom Wordsworth met during his stay at Blois in 1791-92. M. James Darmesteter first drew attention to this intimacy in his essay on *La Révolution et Wordsworth*, published in 1883; and every student of the poet's life and works will recollect how close that intimacy was, and how sincerely the gentle nature of Wordsworth was impressed by the thoughtful but intelligent and affectionate disposition of the heroic soldier. This short and unpretentious biography shows how worthy was the man of whom Wordsworth wrote in the *Prelude*, believing him to have been killed in the Vendéan War:

"So Beaupuy (let the name
Stand near the worthiest of antiquity)

Fashioned his life; and many a long discourse,
With like persuasion honoured, we maintained—
He, on his part, accounted for the worst.
He perished fighting, in supreme command,
Upon the borders of the unhappy Loire,
For liberty, against deluded men, his fellow
countrymen."

Correspondance Secrète du Comte de Mercy-Argenteau avec l'Empereur Joseph II. et le Prince de Kaunitz. Publiée par Alfred d'Arneht et Jules Flammermont: Introduction and Vol. II. (Paris: Imprimerie Nationale.) This is another of the important publications of the French Government in the "Collection de Documents Inédits sur l'Histoire de France," which make English students of the history of the latter years of the last century regret the persistence of the Record Office in refusing to publish diplomatic despatches. The part played by the Comte de Mercy-Argenteau, the Austrian ambassador at Paris, as political adviser to Marie Antoinette, was first disclosed in the *Correspondance Secrète entre Marie-Thérèse et le Comte de Mercy-Argenteau*, published by the Ritter von Arneht and M. Geffroy in 1875. To that important work, which revealed the real Marie Antoinette, and the fact that she was really, as the French people felt, merely a highly placed emissary of Austria at the French Court, the present publication is in the nature of a supplement. Mercy-Argenteau still appears as the sagacious adviser of the headstrong Queen; but it is very evident that his influence with Marie Antoinette did not increase with the course of years, and that he was not on the same peculiarly intimate terms with Joseph II. as with Maria Theresa. The Introduction contains an accurate and interesting sketch of the life and career of Mercy-Argenteau, who was a unique specimen of an Austrian diplomatist, venerated over by the gloss of French court society. The second volume of the *Correspondance* abounds in matter of the most engrossing interest to all students of the French Revolution; and special attention may be directed to the ambassador's note for the Queen, dated May 29, 1790, in which he points out, a year before the fatal flight to Varennes, the probable results of an

attempt of the French royal family to leave Paris.

"Comment dans cet état des choses," he writes, "pourrait-on croire à la possibilité de l'évasion du Roi et de la Famille Royale? Comment pourrait-on supporter l'idée du danger, que courrait le Monarque et son auguste épouse, s'ils étaient arrêtés en route, et ils le seraient bien certainement avant de pouvoir atteindre une place de sûreté."

The French Revolution, 1789-1795. By J. E. Symes, Principal of University College, Nottingham. (Methuen.) This is an excessively bad book, for which there is no excuse. There are plenty of good and accurate little manuals of the history of the French Revolution published in France, which Mr. Symes might have translated, if he considers Mrs. S. R. Gardiner's excellent little volume in the "Epochs of History" series unsuited to University Extension students, for it is for the use of these unfortunates that his volume is intended. The book does not deserve detailed criticism: the old mistakes re-appear with tiresome reiteration; the Girondins once again hold the fabulous last banquet, invented by Charles Nodier; Hanriot is again confused with Henriot the leader of the massacres of the Carmelite Convent in Paris during September, 1792. And Mr. Symes adds a batch of new mistakes of his own invention, of which the most glaring is his calm assertion that the Committee of Public Safety consisted of eleven members—a mistake caused by his being ignorant of the existence of two Priours, and believing them to be one and the same person. The French Revolution is probably the only period of history which would receive such scandalous mal-treatment; for in discussing it there always appears a fatal tendency to make verbiage take the place of accuracy, and elaborate discussion of imaginary underlying principles the substitute for examination of historical facts. It is sincerely to be hoped that this may be the last of these painfully wild and inaccurate books on the Revolution, which publishers delight to publish; but alas! while the period is regarded as a political and moral battleground and not as a domain of history, this happy consummation is not to be expected.

NOTES AND NEWS.

MESSRS. BELL will publish immediately Sir Robert Giffen's new book, entitled *The Case against Bimetallism*.

MR. BARRY O'BRIEN has undertaken to edit a new edition of the autobiography of Wolfe Tone, to which attention was recently called by the Duke of Argyll. He proposes to join together the brief memoir and the fragmentary diaries with a continuous narrative. The book will be published, in the autumn, by Mr. T. Fisher Unwin.

MR. C. A. WHITMORE, M.P., has prepared a little work for use during the general election, entitled *Six Years of Unionist Government*, which will be issued next week by Mr. Edward Arnold.

WE are glad to hear that a second edition has already been called for of Mr. W. H. Hudson's admirably written book on *The Naturalist in La Plata*.

MR. REGINALD BRIMLEY JOHNSON has edited, for Messrs. J. M. Dent & Co., a new edition of the novels of Jane Austen, which is on the point of publication. *Emma* and its companions will be appropriately habited in the dainty vestures for which the publishers have become pleasantly famous; and if we may judge from his edition of the *Poems and Essays* of Leigh Hunt, Mr. Johnson's editorial work is certain to be carefully and judiciously executed.

THE next volume in the handsome series of "Chiswick Press Editions" will be Simon Wagstaff's *Polite Conversation*, with introduction and notes by Mr. George Saintsbury, and an engraved portrait of the author, Swift. This may be expected early in July; and will be followed in the autumn by a reprint of Thomas Nash's *Life of Jack Wilton*, with a prefatory essay by Mr. Edmund Gosse. These are all issued on hand-made paper, in strictly limited editions.

MR. FRANK MURRAY, of Derby, announces for publication, by subscription, a Glossary of Archaic and Provincial Words or Phrases now or formerly in use in the County of Derby, compiled by Mr. Walter Kirkland.

A NEW novel, by Mrs. Parr, will be published early in July, in three volumes, by Messrs. Cassell & Co., under the title of *The Squire*.

MR. HENRY J. DRANE has in the press a new novel in three volumes, by Mr. John Coleman, to be entitled *Wife yet no Wife*.

MESSRS. DIGBY, LONG & Co. will publish immediately the following new novels:—*Where Honour Sits*, by W. B. Home Gall; *True to the Prince*, by Gertrude Bell; *The Haunted House of Chilka*, by Colonel C. F. G. Skottowe; *Sir Vinegar's Venture*, by John Tweeddale; *A Precious Jewel*, by Dora Murray.

MR. ELLIOT STOCK announces for immediate publication a volume of essays entitled *Sermons from Browning*, by Mr. Frederick Eland.

MESSRS. SKEFFINGTON are preparing for publication in the autumn two children's books: *Olga's Dream*, a nineteenth century fairy tale, by Norley Chester; with illustrations by Mr. Harry Furniss; and *Soap Bubble Stories*, by Miss Fanny Barry, illustrated by Mr. Irving Montague.

A NEW volume of poems by Mr. F. Leyton, author of "Shadows of the Lake," will appear immediately, under the title of *Skeleton Leaves*. Messrs. Kegan Paul, Trench, Trubner & Co. are the publishers.

MR. WILLIAM HEINEMANN will publish immediately a second edition of Mr. Salaman's *Woman—Through a Man's Eyeglass*.

THE first large edition of *The Fate of Fenella*, the novel by twenty-four authors, has been exhausted, and a second edition is at press.

THE Council of the Camden Society have just taken a step which will enable the publications of the society to be procured by non-members at certain fixed prices. Persons having special objects in view may thus obtain volumes which concern their own particular subjects, without being under the necessity either of paying for or taking in the whole of the publications issued during the years in which those volumes appeared. A prospectus and priced list of the New Series (commenced in 1871) of the society's publications may be obtained on application to Messrs. Nichols, of 25, Parliament-street, Westminster, from whom also the publications themselves may be purchased either directly or through any bookseller.

AT the meeting of the Toynbee Hall Shakespeare Society, on Wednesday next, June 29, Mr. James Ernest Baker will read a paper upon "Shakespeare's Early Comedy." The chair will be taken at 8 p.m. by Mr. E. K. Chambers, president of the society.

DURING the three first days of next week, Messrs. Sotheby will be engaged in selling the library of an unnamed collector, who specially devoted himself to early English poetry. He possessed the first and fourth folios of Shakespeare, the yet rarer *Rape of Lucrece*

(1655), and the verse translation of Bandello's "Romeo and Juliet," which is described as unique and unknown to all bibliographers; Brandt's *Book of Fools*—the original edition in Latin, the English version of Alexander Barclay, printed by Pynson (1509), and the edition of Cawood (1570); four Chaucers in black letter; the first edition of both volumes of *The Faerie Queene* (1590-6); Marlow's version of the *Elegies* of Ovid, &c.; a large number of quartos of the Elizabethan dramatists; a collection of tracts relating to Charles I.; and a series of the publications of Maidment and Ritson.

OF Miss Augusta A. Varty-Smith's novel, *Matthew Tindale*, Mr. Gladstone writes:—

"It is not commonplace or conventional. Were it a failure, I should say *magnis tamen excidit ausis*. Matthew Tindale is a great conception powerfully expressed. I think the verdict was wrong, but without being able to suggest any easy or satisfactory escape from the situation. It cannot, I think, be doubted that the writer capable of conceiving and setting out Matthew is possessed of a gift."

Correction.—Our review of Mr. L. H. Curzon's *Mirror of the Turf*, in the ACADEMY of last week, incidentally did an injustice to the labour and money which evening newspapers devote to sporting matters. We are assured that the *Evening News* in its original form, before the arrival of the *Star*, was by no means deficient in this respect, though later on it may have required to be stimulated to fresh efforts by the rivalry of its younger colleague. "Captain Coe," also, has been good enough to supply us with ocular demonstration that he is not dependent upon the tipsters of the morning press, but that he has his own agents "on the course, who have to be up by five to watch gallops, get probable starters, and so on."

THE FORTHCOMING MAGAZINES.

IN the forthcoming number of the *Asiatic Quarterly Review*, Mr. F. T. Piggott, late legal adviser to the Japanese cabinet, commences a series of political articles on Japan, of which the first is entitled "Japan and her Constitution." Mr. Cotterell Tupps, late Accountant-General to the Bombay Government, contributes an article on "The Depreciation of Silver," arguing that the fall in the value of the rupee is of no benefit to the Indian cultivator. Mr. P. Hordern, formerly Director of Public Instruction in Burma, describes the adaptation of the indigenous methods and existing schools to British requirements. Under the heading of Africa, Mr. Haliburton returns to the subjects of the Dwarfs in the Mount Atlas; Dr. R. W. Felkin contributes an article on Uganda; and Mr. C. H. E. Carmichael, secretary to the Royal Society of Literature, writes on European interests in Africa. The financial position of Australia is defended by Mr. G. C. Levey. Mr. C. Johnston writes on Bengali Philology and Ethnography, and Mr. W. G. Aston on Dr. Tsuboi's discovery of artificial caves in Japan. Dr. Leitner gives another instalment of the legends, songs, and customs of Dardistan, and Mr. Hyde Clarke supports Hakki Bey's contention in favour of Turkish progress.

THE next issue of the *Antiquary* will contain an account of the newly discovered Christian church at Silchester, from the pen of Mr. W. H. St. John Hope. The Romano-British discoveries of the past quarter will be described by Mr. F. Haverfield, and Lord Dillon will write on "Funeral Baked Meats."

IN the *Newbery House Magazine* for July (which opens the fourth year of publication) a new serial will be commenced, entitled "The Slowly Grinding Mills," by Mrs. G. Linnaeus

Banks. Fergus Hume contributes some stories, illustrated, for children; the Rev. J. E. Vaux continues his folklore papers; and Miss Gordon W. Cumming writes on the earthquake in Japan of 1891. Besides an elaborately-illustrated article on "How to tell the Dates of Buildings from Architectural Details," there is an illustrated description of an old "Book of Hours," by Mr. Alfred Pollard; and an illustrated article on Canterbury Cathedral, by Dr. Hayman.

Atlanta, the well-known magazine for girls, has just been transferred to fresh proprietors. The present editor, L. T. Meade, will continue her services; but many important improvements are in contemplation. Mr. Frank Stockton, the author of "Rudder Grange," &c., contributes the first part of a new serial story to the July number.

In the July issue of the *Eastern and Western Review*, Mr. Francis Scudamore, late war correspondent in the East, and Mr. H. Anthony Salmoné, Professor of Arabic at King's and University Colleges, London, begin an important series of articles dealing with the political and social condition of Turkey, her relations with foreign powers, the internal government of the country, the customs, traditions, and characteristics of the various races that inhabit the empire. The same number will also contain an article by Mr. Harold Frederic, entitled "The Love of God in Uganda," and a paper on Albania, by M. Ched. Mijatovich, formerly minister for foreign affairs in Serbia.

MAJOR ARTHUR GRIFFITHS, author of "Memorials of Millbank," is engaged in the preparation of a series of stories for *Cassell's Saturday Journal*, based on actual facts which have come under his personal notice during his official experience in this country and abroad. The first will appear in the number published on July 6, and the general title of the series will be "Secrets of the Prison-House."

THE *Library Review* for July will have for frontispiece a reproduction of a part of a twelfth-century MS. antiphonarium, and also three other illustrations.

THE *Printing Times and Lithographer* has been purchased by Messrs. J. G. Smith & Co., by whom it will be published, under the superintendence of Mr. J. S. Morriss, assisted by Mr. E. Whitfield Crofts. Among the special contributors and departmental editors will be Mr. H. F. Gough and Mr. J. W. Harland (typographic printing), Mr. W. D. Richmond (lithography and photographic reproduction), Mr. W. McDougle (art designing), Mr. Harold Furniss (artist), Mr. J. W. Harland (chromo typography and multi-colour printing and drawing and engraving on wood), Mr. Robt. Paterson, Mr. H. Wood Smith, Mr. J. E. Jacobi, Mr. J. Grantham Winch, and Mr. T. Wilkinson. The editorial and publishing offices are at 165, Queen Victoria-street, E.C.

UNIVERSITY JOTTINGS.

THE general board of studies at Cambridge has appointed Prof. Rendel Harris to the newly founded university lectureship in palaeography, and the appointment has been confirmed by the special board for divinity.

THE council of Trinity College, Cambridge, have reappointed Prof. John W. Hales to be Clark Lecturer in English Literature for a further term.

MR. W. J. ASHLEY, for the last four years professor of political economy and constitutional history in the university of Toronto, Canada, and formerly fellow of Lincoln College, Oxford, has been appointed to the newly-created chair of economic history at Harvard University.

MR. E. F. BENSON, of King's College, has been nominated to a Cambridge studentship at the British School of Archaeology at Athens, for the session 1892-93.

THE Rede Lecture, which Prof. T. G. Bonney delivered at Cambridge last week, upon "The Microscope's Contribution to the Earth's Physical History," has been published as a pamphlet by Messrs. Macmillan and Bowes.

THIS year's fellowship examination at Trinity College, Dublin, proves that the study of classics is still increasing, and that mathematics must soon be content with divided honours. Mr. H. S. Macran, the new Fellow, was early distinguished as one of the most brilliant students Dublin has received for some time, and he easily obtained first place. The second candidate, Mr. E. J. Gwynn, son of the regius professor of divinity, who gains the Madden Prize, is also a classical man. The next two places fell to mathematicians, who maintained their relative places of last year. Of the new candidates, Mr. J. S. Townsend is generally considered to have gained a very good place, considering his youth and the fact that he only graduated in October, 1891.

THE preparations for the celebration of the tercentenary of Trinity College, Dublin, are now almost finished. The board began to make arrangements last year, and the students formed an independent committee about Easter. The list of delegates and guests will soon be complete, though many names are added daily to the Directory published in May. The programmes for the ball, banquets, processions, speeches, and athletic fêtes are now being rapidly issued.

WE must give a brief but cordial welcome in this place to a slender volume, entitled *Verses to Order*, by A. G. (Methuen). Most of them have already appeared in the *Oxford Magazine*, and some of them also in *Echoes from the Magazine*. It is admitted that the allusions are occasionally rather hard of interpretation to a non-resident, yet all can admire the wit, the ingenious rhymes, and the general skill of versification. Among much that C. S. C. would not have been ashamed to own, space forbids us to quote more than a single stanza:—

"And so, when Afric's darkest States
Attain their culture's crowning,
And dusky students read for Greats
Their Tennyson and Browning;
Whene'er the critic finds a flaw
Which now our work disfigures,
He'll make that flaw a general law
For young poetic niggers!"

OBITUARY.

MR. JOHN CORY, author of *Ionica*, died on June 11, at his residence in Pilgrim's-lane, Hampstead, in the seventieth year of his age.

A certain mystery hangs around him. His fame as a poet was won anonymously; by many generations of Eton boys he was known and loved as William Johnson, for he did not take the name of Cory until after he had resigned his mastership; while his elder brother likewise changed his name, on succeeding to a property in North Devon, and is now Canon Furse. The fate of *Ionica* is no less singular. This collection of verses, written with a classic grace not unworthy of Landor, first appeared in two slender octavo volumes in 1858 and 1877; but its reputation hardly spread beyond the circle of the author's own friends. But gradually, as will always happen, it began to be talked about; and only last year a handsome new edition was brought out by Mr. George Allen, Mr. Ruskin's publisher. Then critics in the press were not slow to proclaim its

merits, even amid the rivalry of "new poets." During the last few months of his life, Mr. Cory found himself famous, and learned, with mingled feelings, that a copy of the first edition of *Ionica* had sold at auction for £2 8s.

The catalogue of his works further includes three quaintly entitled school books:—*Nuces*: Exercises in the Syntax of the Public School Latin Primer (1867-70); *Lucretius*: an Introduction to the Art of writing Latin Lyric Verses (1871); and *Iophon*: an Introduction to the Art of Writing Greek Iambic Verses (1873). He also wrote *A Guide to Modern English History*, covering the period from 1815 to 1833 (two parts, 1880 and 1882), which is characterised by the same epigrammatic touch as his poems. It is safe to predict that his fame will long live in anthologies of the best verse of the Victorian era.

ORIGINAL VERSE.

IN THE MOONLIGHT.

You are a queen; no noble name I bear
(Love, how the night wind stirs amid your hair!),
Yet I am standing close beside you here,
The noblest names in France come not so near.
Sweet! let me kiss away the cares that lie
Upon your heart; I know that only I,
Of all the world, stand near enough to see
How heavy a load a royal crown may be;
What do you murmur, that I share its weight?
Would I could bear it all for you, but fate
Has made me what I am. Can I repine
At lowly birth, with your hand clasp't in mine?
With my arm round you, and with lips close press'd
Unto the head, now pillowed on my breast.
Sometimes it frets me, we may never stand
In the broad light of day, hand clasped in hand.
When shines the sun I stand behind the throne,
But with the moonlight you are mine alone.
I am a mighty power; men call me great,
Say I might wear the triple crown, but fate
Took me to France; a Spanish woman* there
Looked in my eyes, I saw her golden hair;
And since that day naught else I clearly see,
Your shadow comes between the world and me.
But if you stole my soul, you gave your own,
A royal gift, and worthy of a throne.
Yet are you queen as ever; but I stand,
Made equal by our love; thus hand in hand,
And heart to heart, no phantom throne between,
My only love, my wife; yet France's Queen.

JOHN FAIRFAX.

HENRI BEYLE.

Paris: June 19, 1892.

A SMALL group of admirers of Henri Beyle (Stendhal) met this morning in a secluded corner of the Montmartre cemetery in order to honour the memory of the author of *Le rouge et le noir* and *La chartreuse de Parme*. With singular foresight, Stendhal wrote in 1832: "J'aurai quelque succès vers 1860 ou 1880;" and truly enough, with the exception of Balzac, who was a great admirer of the author of *De l'amour*, his works were little known and less read until some thirty years ago, when Sarcey, Taine, and About called the attention of the public to the writings of this new and unknown "observateur du cœur humain." Stendhal has certainly exercised a marked influence on the present school of French literary psychologists; Paul Bourget and Maurice Barrès are in many respects his disciples.

* In one of his letters to Anne of Austria, Mazarin says his greatest happiness when parted from her consists in "reading the letters of a certain Spanish woman well known to you." Mazarin was not a priest, and there is but little doubt that he was privately married to Anne; indeed, her daughter-in-law, the second wife of the Duc d'Orleans, speaks of it as a fact.

About thirteen years ago the writer of these lines invited the attention of the small circle of Parisian "Rougistes" to the shameful state of neglect of the grave of their favourite author. Though the appeal passed unnoticed at the time, within the last two years a private subscription has been raised among the "happy few" who understand and appreciate Beyle, and this morning they met in sympathetic union around his freshly-restored tomb. The monument is as simple as possible, in accordance with the ideas and life of the author—a plain slab of granite with a square headstone adorned with an enlarged reproduction of David D'Anger's bronze medallion of Beyle, under which are engraved the words: "à Henry Beyle (Stendhal) ses amis de 1892." The epitaph is the same paradoxical one, written by Beyle himself at Milan in 1820, with a blank for the date of his death. Though a Frenchman and born at Grenoble, to the last he loved Italy better than his native land, which explains the following strange inscription on his tombstone:

ARRIGO BEYLE,
Milanese,
Scrisse,
Amo,
Visee.
Ann. LIX. M. II.
Mori il XXIII. Marzo.
M.D.CCC.XLII.

C. N.

THE ASSOCIATION FOR PROMOTING A PROFESSORIAL UNIVERSITY FOR LONDON.

The following proposals were adopted by the Association at a meeting held on June 14:

1. It is desirable that there should, if possible, be one University in London.
2. The objects of the university should be to organise and improve higher education, and also to promote the advancement of science and learning. It is desirable that the university be constituted on the following lines:
3. Subject to clauses 9 and 12, the university to be governed by a Senate which shall ultimately consist of the professors and a certain number of crown nominees.
4. The Professors to be nominated in the first instance by some independent authority, such as the crown or the Commission contemplated in clause 14; afterwards in such manner as the Senate may determine.
5. The university to have power to absorb institutions of academic rank in London, which may be willing to be absorbed, due provision being made for protecting the interests of the teachers in such institutions, and for preserving the character of special trust-funds.
6. The university to have the power of appointing readers and lecturers, either to supplement the teaching of the professors, or to deliver graduation or other courses of lectures within the metropolitan area at such places as may be determined by the Senate.*

* This side of the university work would probably include teaching of the following kinds:

- (a) Teaching, conducted in the university buildings, supplementary to that of the professors.
- (b) Courses of instruction of a special or advanced character recognised by the university, e.g., of the type given by the German *Privat-Dozenten*.
- (c) Teaching of a more or less academic character conducted by lecturers appointed by the university at institutions and colleges, the objects or the standing of which render complete absorption into the university undesirable.
- (d) Lectures at various local centres of the type known as "University Extension" lectures.
- (e) Courses of lectures or occasional lectures by members of the university staff, or by other

7. The university to have power to grant degrees and to institute degree examinations. These examinations may, if found necessary, be different for those who have followed prescribed courses and for those who have not. Each professor of the university to be *ex officio* an examiner in the subject of his chair, but not necessarily to take part in every examination in that subject. Examiners, who shall not be professors in the university, to be appointed by the Senate to take part in all degree examinations.

8. The professors, readers, lecturers, and other teachers of the university to be grouped into faculties, which shall have such consultative and administrative powers as shall be determined by the Senate.

9. The body of graduates in Convocation assembled to have the power of appealing to the Privy Council, but to have no veto upon the action of the Senate. The chairman of Convocation to be *ex officio* a member of the Senate.

The Medical Schools will probably require special treatment. Though they might advantageously hand over the teaching of pure science to the university, each school might retain control over its own teaching of medicine and surgery and over the funds devoted thereto.

10. The medical faculty to consist of representatives elected by the teachers in recognised London Medical Schools.

11. The recognised Medical Schools to be determined in the first instance by the Commission referred to in clause 14, but afterwards from time to time by the Senate, subject to appeal to the Privy Council.

12. A certain number of the members of the medical faculty to be nominated university professors in accordance with the provisions of clause 4. The number of medical professors on the Senate not to exceed one-fourth of the total number of university professors on the Senate.

13. A teacher of pure science in a recognised Medical School to become a member of the faculty of science whenever the appointment to his post is entrusted permanently or *pro hac vice* to the Senate of the university.

14. To facilitate in the first instance the organisation of the university, it is suggested that a small and independent Commission of legal and educational authorities be appointed by Act of Parliament with full powers:

- (a) To investigate and determine upon the claims of existing institutions wishing to be absorbed under clause 5.
- (b) To arrange for the proper disposal of the trust-funds of those institutions which may be absorbed, and to determine the conditions under which their property shall be vested in the governing body of the university.
- (c) To arbitrate on all matters concerning the interests of existing teachers as affected by the action of clause 5.
- (d) Generally to make such arrangements as may be necessary for the establishment of the university on the foregoing lines.

Signed by the executive committee for the Association:

F. V. DICKINS.	H. E. ROSCOE.
G. CAREY FOSTER.	A. W. RÜCKER.
R. S. HEATH.	T. E. THORPE.
E. RAY LANKESTER.	W. C. UNWIN.
KARL PEARSON.	W. F. R. WELDON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BUNAU-VARILLA, P. *Panama: le passé, le présent, l'avenir.* Paris: Masson. 9 fr.
- CAVOUR, G. *Scritti del Conte di, nuovamente raccolti e pubblicati da D. Zanichelli.* T. 1, 2. Milan: Hoepli. 10 fr.
- CHAULEY-BERT, J. *La Colonisation de l'Indo-Chine; l'expérience anglaise.* Paris: Guillaumin. 4 fr.
- DAVIS, V. *Les Antiquités chrétiennes rapportées à la Cappella Greca du cimetière apostolique de Friscille.* Paris: Gaume. 15 fr.

persons recognised by the university, for which a convenient centre might with the co-operation of the corporation of London and of the Mercers' Company, be found in Gresham College.

- DORRIS, Jules. *Tétuncho, le Roi nègre.* Paris: Firmin-Didot. 5 fr.
- HENKEL, W. *Die Frau in der Kulturgeschichte.* Berlin: Allg. Verein f. deutsche Litt. 5 M.
- JORIS, Ch. *La Rose dans l'antiquité et au moyen âge.* Paris: Bouillon. 7 fr. 50 c.
- MÉLANGES G. B. de Rossi. Paris: Thorin. 15 fr.
- QUELLENSCHRIFFTEN für Kunstgeschichte. *Schriftquellen zur Geschichte der karolingischen Kunst, gesammelt u. erläutert von J. v. Schlosser.* Wien: Grasser. 9 M.
- SEILLÈRE, E. *Une excursion à Ithaque.* Paris: Lib. de l'Art. 15 fr.

HISTORY, LAW, ETC.

- BÉRAUD, Alex. *Les Vaudais: leur histoire sur les deux versants des Alpes du IV^e au XVII^e siècle.* Paris: Fischbacher. 25 fr.
- GAULTIER DE LARQUE, A. de. *Le Marquis de Ruigny, député général des églises réformées auors du roi, et les Protestants à la Cour de Louis XIV. (1643-1685.)* Paris: Plon. 3 fr. 50 c.
- HYDE DE NEUVILLE. *Mémoires et Souvenirs du Baron.* Charles X. etc. Paris: Plon. 7 fr. 50 c.
- LECOMTE, Ferd. *Les Suisses au service de Napoléon 1^{er}, et les Mémoires du Général Baron de Marbot.* Paris: Baudoin. 6 fr.
- LE ROY, Albert. *La France et Rome de 1700 à 1715.* Paris: Didier. 8 fr.
- RHODIUS, B. *Beiträge zur Lebensgeschichte u. zu den Briefen d. Peilios.* Plauen: Neupert. 1 M. 80 Pf.
- SAINT-CHOIX, Lambert de. *Essai sur l'histoire de l'administration de la Marine française 1689-1792.* Paris: Calmann Lévy. 7 fr. 50 c.
- SIMAIKA, Abdallah. *Essai sur la province romaine d'Egypte.* Paris: Thorin. 6 fr.
- STERN, M. *Die israelitische Bevölkerung der deutschen Städte.* II. Kiel: Stern. 2 M.
- VOIGT, M. *Römische Rechtsgeschichte.* 1. Bd. Leipzig: Liebeskind. 27 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- WIEDERHEIM, R. *Das Gliedmassenskelet der Wirbelthiere m. besond. Berücksicht. d. Schulter- u. Beckengürtels bei Fischen, Amphibien u. Reptilien.* Jena: Fischer. 24 M.
- WOLFF, J. *Ueb. Lotze's Metaphysik.* Fulda. 1 M. 75 Pf.

PHILOLOGY, ETC.

- LORET, V. *Manuel de la langue égyptienne.* Paris: Leroux. 20 fr.
- REGNAUD, P. *Le Rig Veda et les origines de la mythologie indo-européenne.* 1^{re} Partie. Paris: Leroux. 12 fr.

CORRESPONDENCE.

ON THE NEWTON STONE.

Kinnaird Castle, Brechin, N.B.: June 20, 1892.

In a sense, I am glad that Dr. Whitley Stokes has replied to my letter so curtly and peremptorily, and in a spirit so plainly hostile; for this enables me, without suspicion of undue discourtesy, to save time by replying in a similar manner.

Dr. Stokes seemed to think he had put an end to controversy by telling us that Bishop Graves had determined certain letters, Prof. Ramsay others, and that he himself had determined the remainder. This was impressive, but fallacious. There is no real consensus of opinion. I have not seen Prof. Ramsay's version; but, as it happens, the Bishop of Limerick's is, in its details, nearer to mine than to Dr. Stokes's, and considerably less different in its conclusions. With equal warrant I might proceed to fix a standard version, by taking from others such letters as suited me, and settling the rest in my own fashion; after which—*finis!*

I will now proceed to meet Dr. Stokes step by step.

1. The second group of Oghams (counting A as the first) is "certainly" (as Dr. Stokes would say) an I. Bishop Graves concurs.

2. With regard to what I would term the seventh letter, I am not aware of any "prolongation to the left of the stem-line of the first of the five digits." The stem-line in this inscription is the angle of the stone. As seen in a photograph (before me) of the back of the stone, a very small portion of the lower ends of the first three digits comes into view, while the two last are wholly invisible. These two are likewise rather straighter and shorter than the others; hence, as formerly stated, if this


group is to be divided at all it would split into T, D—which is impossible. It is a stale device to say that I read this part so as to "produce Iddaiqnun," and thus write "gibberish." My reading, as Dr. Stokes perfectly well knows, is "Aiddai Qunn." Bishop Graves concurs in this as far as regards the last digit, which he renders I, adding to it the following group, which he makes N G, while Dr. Stokes there concurs with me in reading N and V or F.

3. It is easy to say that N N N is an "obvious scribal blunder." But considering that it involves the removal of five scores from one side of the stone's angle to the other, this blunder theory hardly seems to "involve less change" than the insertion of an omitted short vowel—no extravagant proposal. Compare, in Oghams, "Falamni" for "Falamani," "Laddigni" for "Laddigani"—regarding which Mr. Brash writes: "The vowel, as usual, is to be understood between the M and N" . . . "the connecting vowel is suppressed, as is very usual in old inscriptions" (*Oghams of the Gaedhil*, pp. 150, 236). Similarly, in the well-known "Nahthfiddadds: Dattr" in the Bressay Oghams, compare the elision of the E in datter (as found in modern Danish); and in one of the oldest Irish Roman-letter inscriptions note that "Lmenueh" represents "Limeneuh," according to Dr. Petrie, followed by Dr. Donovan (*Ir. Gram.*, p. lii).—Dr. Stokes takes the inscription from the former, but reads it differently. In the N N N before us (to reply to a half-query), I can only say that the inserted vowel would come as the second or as the third letter, according to the sense attached to the word by the individual reader. May I, in return, ask if the N N N in the Lunnasting Oghams is another "scribal blunder"? The original stone rests in the Edinburgh Antiquarian Museum, if my own diagram in "The Oghams of Scotland" (*Proc. S. A. Scot.*, vol. xviii., p. 202) will not serve. However read, these groups form an example of the juxtaposition of three identical consonants.

4. Regarding the last letters of the long line, I can only repeat that I examined the stone with minutest care, being anxious (for reasons of my own) to find an I, or traces of an I, in that situation. I would never willingly oppose myself to so eminent an authority as Prof. Rbys (who has always shown me the most courteous kindness in literary matters), and in this case I am glad to see that he reads "doubtfully." As they now stand, at any rate, the letters are U, A, and nothing more.

5. "The fifth letter of the first line and the last letter of the second line are certainly R." So says Dr. Stokes; but in both cases Bishop Graves reads I (my own version), and Dr. Skene and Mr. Brash made the second of these I. The word "certainly" is good.

6. As to the reading of "renni" as "rerri." Viewing the two letters apart from any stem-line, no one could doubt that they are RR—slant, length, and regularity proclaim it. The slant (of the second especially) is infinitely greater than in those groups just discussed, which are "certainly R." The present groups are below the stem-line angles, and if their tops came near it, N would probably be right. But, as I have pointed out, these groups are altogether off the angle, as if on an imaginary stem-line of their own; hence a doubt is justified. Were they on the angle, the next letter, universally read as I, would from its relative position become Q. If meant for NN, why are not the scores perpendicular? They are actually more slanted than those in any other group on the stone. As regards the Ogham sign X (which accidentally, or of design, appears in Dr. Stokes's

diagrams as —a form in no way resembling the original), I am ready to show reasons for a

modification of the usual rendering, but to do so now would occupy more space than I can ask for. I do not regard the Ballymote MS. with such awe as Dr. Stokes appears to think (as sentences in my published papers will show); but, though comparatively modern, it is derived from ancient sources,* and, so far as I know, it is the safest guide in the decipherment of Oghams. With certain modifications—necessary in the case of the Northern inscriptions—I would rather accept its transliterations than those developed from the fancy of even "learned and sensible scholars," from whose number Dr. Stokes too evidently excludes the present writer. The reading that equates the Ogham X with P rests on no authority save the existence of a single bilingual inscription, where the Ogham TurXilli is assumed to represent the precise sound of the accompanying Roman Turpilli. But who can prove that it does so—granting that the Ogham sign cannot here be the Ballymote EA, as commonly understood? There are Oghams in plenty where the X can no more represent P than it can represent the common EA. Dr. Donovan—who accepts the Book of Ballymote—makes this sign designate all the diphthongs beginning with E (*Ir. Gram.*, p. xlvij).

To turn to the main inscription, and consider the F in "Cassafisi": (1) I concur with Bishop Graves in thinking that "the characters [in this inscription] are to be taken for what they appear to be," and in reading a plain (an emphatically plain) E as E. "The E that occurs thrice and proves the other E to be an F" is not necessarily an E because Dr. Stokes makes it so. Bishop Graves reads the three letters in question as E, A, and E; my own reading would be E (or AI) for the two first, and F for the third, which, though like the others, has distinct points of difference in the roundness of its top and the length and direction of its semi-perpendicular lower line. Grant that all three are E's, such a fact would not exclude other forms of the letter in the same inscription—even an ignoramus need hardly quote chapter and verse for that statement.

I will not follow Dr. Stokes into the "emancholl, or double cc," as it does not at present concern me, but perhaps he will allow me to put two queries regarding matters not referred to in my former letter:

1. Is he quite sure that letter 10, in the main inscription, is a V? As it stands on the stone, it is "certainly" an I, and as such it is read by Bishop Graves. I have before me a letter from Mr. Gordon of Newton (the owner of the stone), who, in 1882, was good enough to have a drawing made for me of this part of the inscription. The artist (no antiquary, and free from theories) has drawn it as a slightly-curved but nearly perpendicular single stroke. There is a little roughness in the stone near the top of this letter I, and in the very inaccurate illustration in the *Sculptured Stones* (vol. 1, pl. 1), this abrasure is made to resemble a short projection, slightly assimilating the letter to letters 10, 15, 41, with which Dr. Stokes evidently equates it. I cannot guess how "Eenun Iaur" would suit.

2. The nine letters 37-45 are rendered by Dr. Stokes "Lopouaita." This certainly contains nine letters, but how are they to be allocated? Lopo (which Bishop Graves and I read Logo) is clear enough, and so is the final Ta (where my former alternative Tn or Tr half coincided with Bishop Graves's Tr); but following Lopo there appears, first, a letter which Dr. Stokes and I read as U (Bishop Graves reads T), and then comes a large letter (which has been variously read as P, N, and R), followed by one

resembling a common U with a bar across the top. The latter seems as unlike an I as the former is unlike an A. Are we to understand that it is a "vocalised c," and that it and the large letter respectively represent A and I? or that the second represents AI (which it might do), while by chance the large letter has been forgotten? It might come in usefully in that archaic accusative Lopouaita.

A few words in conclusion on a more personal matter. Dr. Stokes, by evident implication, excludes me from the ranks of "learned, sensible scholars and palaeographers." From my first published paper to my last I have almost anxiously stated that I make no claim to Celtic scholarship, and that if I ventured on translations of the inscriptions I dealt with, it was solely in the hope of furnishing suggestions to better scholars than myself. Nevertheless, it seemed, and seems, to me that a person sufficiently trained in drawing, and accustomed to close observation of details, especially in inscriptions on ancient gems, might—with the aid of serious study of the works of such writers as Dr. Hübnér and Prof. Faulmann, Prof. Westwood, Canon Taylor, and Mr. Brash, and of many others who have dealt with similar subjects—be able to render useful assistance to those engaged in deciphering the inscriptions of his native country.

And as regards our present concern, the Newton inscriptions, how stands the fact? Why, we find that Dr. Stokes, leaving Diglo-vocous and Siloquounus and his Latin reading (if he may have "tentative" versions, why not other people?), now informs us that the main inscription is in "debased Roman cursives, though three of the letters are obvious imitations of the Greek," while Bishop Graves similarly concludes that the characters which resemble Greek are to be read as Greek. These are precisely the views that I set forward in my first paper, read to the S. Ant. Scot. in 1882. "The characters are Greek," I said, "resembling those described by Prof. Westwood in speaking of the Book of Armagh as 'singular-formed Irish-Greek letters, in which capitals and minuscules are strangely mingled together.'" From this position I have never swerved, and in my latest notice of the Newton inscriptions (*Proc. S. Ant. Scot.*, vol. xx., 1885-86), my transliteration is almost identical with that in the previous papers. The Bishop of Limerick's excellent paper on the same subject (full of valuable information, if I may venture to say so—though I cannot quite accept its conclusions) appears in the same volume as mine (though it is slightly later in date), therefore Dr. Stokes must have seen both; yet, while giving due credit to Bishop Graves, he entirely ignores my claims to notice. Yet it is singular that, while Dr. Stokes's translation differs from Bishop Graves's as completely as from mine, his transliteration comes nearly as close to the one as to the other, as a tabular arrangement of the three versions will very plainly show. Moreover, it will appear that Dr. Stokes (inadvertently, of course) has appropriated, without acknowledgment, my transliteration of the penultimate word, Maggi (for Maqqi), which seems to me of great importance, as well as many of the letters in the word preceding it; though no doubt he makes a different use of the materials.

Under all the circumstances, I trust that these few vindictory utterances will seem out of place to none who are interested in antiquarian pursuits. I make no claim to be "learned," nor save by comparison should I venture to term myself "sensible"; I will merely, with all deference, submit my present slightly revised transliteration of the inscriptions—without explaining or defending it, though ready to do so at the proper time—and

* Assigned by Bishop Graves to the early part of the ninth century. See Canon Taylor, *Greeks and Goths* (p. 111).

will then venture on a request. My version runs thus:

Oghams.

Aiddai Qann Forrerri Gualio $\frac{c}{a}$ ii.

Main Ins.

Ættie Fyryringr Gyolouo $\frac{c}{a}$ æ,

Ua ChR Elifi Maggi Logoyñ $\frac{ui}{a}$ $\frac{t}{r}$ n.

My request, addressed to every fair and candid reader, is as follows: Compare such names as Aedh, Gil-ecchy, or Elf or Lugnatan, with Eonun Vaur, Cassaffiai, and Locuss—as Celtic names, as Aberdeenshire names, as names separated by no long period from those recorded in the Book of Deir, and by no vast number of centuries from those in present use; and then seriously consider which of them most resemble the productions or discoveries of a "sensible scholar."

SOUTHESK.

THE "LIBER DE NUPTIIS" OF THEOPHRASTUS IN MEDIAEVAL LITERATURE.

Stanhoe Grange, Norfolk.

In a former letter (ACADEMY, Dec. 26, 1891), in which I dealt with the question of the authorship of Chaucer's "book cleped Valerie," I had occasion to mention the *Liber de Nuptiis* of Theophrastus. Of this work nothing now remains save a short fragment which has been preserved in a Latin version by St. Jerome in his treatise *Adversus Jovinianum* (i. 47), and which John of Salisbury reproduced in his *Polyeraticus*.

I have already pointed out how it was apparently through the *Polyeraticus* that Walter Map became acquainted with this fragment, of which he made use in the *Epistola Valerii ad Rufinum*, whence, in all probability, Jean de Meun (*Roman de la Rose*, vv. 9310 ff.) and Richard de Bury (*Philobiblion*, cap. iv) derived their knowledge of it.

John of Salisbury tells us that St. Jerome styled Theophrastus's work *Aureolus Theophrasti Liber de Nuptiis* ["Fertur autore Hieronimo, aureolus Theophrasti liber de Nuptiis, in quo querit an vir sapiens ducat uxorem"], which accounts for its mention by Walter Map as *Aureolus Theophrasti* ["Lege Aureolum Theophrasti et Medeam Nasonis, et vix pauca invenies mulieri impossibilia"]—a title which Jean de Meun adopted from him ["Theofrastes dit . . . En son noble livre Aureole"†].

Chaucer, as is well known, was also acquainted, either directly or indirectly, with the fragment of the *de Nuptiis*. He does not, indeed, mention the book by name; but he several times (in the *Wyf of Bathes Prologue* and in the *Marchaundes Tale*) speaks of "Theofrast" as having written on the subject of the undesirability of matrimony, and there is no the slightest doubt that his allusion is to the *de Nuptiis* in each case. Chaucer was perhaps in the first instance indebted to the *Roman de la Rose* for his knowledge of this work of Theophrastus, for in the *Wyf of Bathes Prologue* he couples together "Valerie and Theofrast," who are also mentioned in close proximity in the *Roman*; but he certainly knew more about it than he could have learned from Jean de Meun, for his quotations from it are fuller and more numerous, so that he must have derived his knowledge from some independent source. How far he was aware of the connexion between the *Adversus Jovinianum* of St. Jerome

and the discourse of Theophrastus about marriage does not appear; it is significant, however, that in the *Wyf of Bathes Prologue* he mentions the two together in the same passage:

"This joly clerk Jankyn . . .
had a book, that gladly night and day
For his desport he wolde rede alway;
He clepyd it Valerye and Theofrast,
At which book he lough alway ful fast.
And eek thay say her was som tyme a clerk at
Rome,
A cardynal, that heet seint Jerome,
That made a book ayens Jovynyan" (vv. 669 ff.).

Neither John of Salisbury, apparently, nor Walter Map, nor Jean de Meun, mentions the *Adversus Jovinianum*; but it is worthy of note that Boccaccio, in a diatribe against marriage, inserted in his *Comento sopra la Commedia di Dante Allighieri*, expressly states that St. Jerome, in a book composed against Jovinianus, records how Theophrastus wrote a book called *de Nuptiis*:

"Recita san Geronimo in un libro, il quale egli compose contro a Joviniano eretico, che Theofrasto, il quale fu scolaro filosofo, e uditor d'Aristotile, compose un libro il quale si chiama *de Nuptiis*, e in parte di quello domanda, se il savio uomo debba prender moglie." (*Comento*, ed. Milanesi, vol. ii., p. 438.)

Boccaccio then proceeds to translate from Theophrastus, the interpolation occupying no less than four pages of his *Comento*. It is not at all improbable, therefore, seeing how intimately Chaucer was acquainted with Boccaccio's writings, that it was from this source that he obtained his knowledge of "Theofrast."

It would be out of place on the present occasion to trace Chaucer's obligations to the *de Nuptiis*; it will suffice to quote a couple of passages in order to show how closely he has followed his original. Theophrastus says, as translated by Boccaccio:

"Delle mogli non si può fare alcuna elezione, ma tale chente la fortuna la ti manda, tale te la conviene avere; e non prima che fatte le nozze, potrai discernere se ella è bestiale, se ella è sozza, se ella è fetida, o se ella ha altro vizio. Il cavallo, l'asino, il bue, il cane, e villissimi servi, e ancora i vestimenti, e vasi, e le sedie, e gli orciuoli, si provan prima, e provati si comperano; sola la moglie non è mostrata, acciocchè ella non dispiaccia, prima che ella sia menata. Oltre a questo, poichè menata è, sempre si convien riguardare la faccia sua, e la sua bellezza: da lodare, acciocchè se alcuna altra se ne riguardasse, ella non estimi di dispiacere . . . e oltre a ciò [conviene che l'uomo mostri] più che alcuna altra persona, d'amare il padre di lei, e qualunque altro parente o persona amata da lei." (*Comento*, ii. 439.)

Chaucer turns this as follows—the *Wyf of Bathes* speaks:

"Thou seist, we wyves woln oure vices hide,
Til we ben weddid, and than we wil hem schewe.
Wel may that be a proverbe of a schrewe.
Thou saist, that assen, oxen, and houndes,
Thay ben assayed at divers stoundes,
Basyns, lavours eek, er men hem byc,
Spones, stooles, and al such housbondrie,
Also pottes, clothes, and array;
But folk of wyves maken non assay,
Til thay ben weddid, olde dotard schrewe!
And thanne, eisaiw, we woln oure vices schewe.
Thou saist also, that it displeith me
But-if that thou wilt praysen my beaute,
And but thou pore alway in my face,
And clepe me faire dame in every place;

And but thou do my norice honoure,
And to my chamberer withinne my boure,
And to my fadres folk, and myn allies:
Thus saistow, olde barel ful of lies!"

(*Wyf of Bathes Prologue*, vv. 282 ff.)

Jean de Meun also made use of the same

passage of Theophrastus, but his adaptation of it is much more free than Chaucer's:

"Et cil qui font les mariages,
Si ont trop merveilleus usages,
Et coustume si despareille,
Qu'il me vient a trop grant meiv-sille.
Ne sai dont vient ceste folie,
Fors de rage et de desverie.
Je voi que qui cheval achete,
N'iert ja si fox que riens i mete,
Comment que l'en l'ait bien couvert,
Se tout n'el voit a descouvert.
Par tout le regarde et descuevre;
Mès la fame si bien se cuevre,
Ne ja n'i sera descouverte,
Ne por gaigne, ne por perte,
Ne por solas, ne por mèsese,
Por ce, sans plus, qu'el ne desplese
Devant qu'ele soit espousee;
Et quant el voit la chose outrée,
Lors primes monstre sa malice,
Lors pert s'ele a en li nul vice."

(*Roman de la Rose*, vv. 9412 ff.)

Again, in another passage Theophrastus, as rendered by Boccaccio, says:

"E se per avventura alcuni quella [sc. a moglie] dicono da dovere esser presa, e per la dispensazion della casa, e ancora per le consolazioni che di lei si deono aspettar nelle infermità, e similmente per fuggire la sollicitudine della cura familiare; tutte queste cose farà molto meglio un fedel servo . . . che non farà la moglie . . . e molto meglio possono stare e stanno dintorno all'uomo infermo gli amici e servi domestici . . . che la moglie." (*Comento*, ii. 441).

Chaucer puts his version of this passage into the mouth of "Theofrast" himself:

"Ne take no wif, quod he, for housbondrye,
As for to spare in household thy dispense;
A trewe servaunt doth more diligence
Thy good to kepe, than thin oughne wif,
For sche wol clayme half part in al hir life.
And if that thou be seek, so God me save,
Thyne verray frendes, or a trewe knave
Wol kepe the bet than sche . . ."

(*Marchaundes Tale*, vv. 52 ff.)

The *Liber de Nuptiis* seems to have had a peculiar fascination for Boccaccio, for he draws upon it again in a well-known chapter of his *Vita di Dante*, in which he treats of Dante's marriage to Gemma Donati. The memory of the latter has, by an odd freak of fortune, incurred undeserved reproach owing to Boccaccio's predilection for this particular treatise of Theophrastus; for, *à propos* of her marriage, he indulges in a fierce invective, to a large extent borrowed from the *de Nuptiis*, against women and matrimony, and only when the mischief is done, and the reader has fairly made up his mind that Dante's wife can have been little better than a Xanthippe, does he coolly remark: "Certo io non affermo queste cose a Dante essere addivenute; chè non lo so!" Unhappily for Gemma's reputation the diatribe has been remembered, while the tardy disclaimer has been ignored, so that to this day she is commonly regarded as a shrew and a scold.

PAQET TOYNBEE.

"UNE PRIÈRE JUDEO-PERSANE."

Edinburgh: June 16, 1892.

A very interesting brochure, bearing the title now given, from the pen of Prof. James Darmesteter, was noticed in the ACADEMY of November 28 last year. The professor finds a remarkable resemblance between certain thanksgivings occurring both in the Jewish and Parsi liturgies.

He thus renders those in the Parsi liturgy:

"O Créateur, je te remercie de ce que tu m'as fait iranien et de la bonne religion.

"Merci à toi, O Créateur, de ce que tu m'as fait de la race des hommes; de ce que tu m'as créé libre et non pas esclave; de ce que tu m'as créé homme et non pas femme."

* *Polyeraticus*, viii. 11.

† *De Nugis Curialium*, iv. 4.

‡ *Roman de la Rose*, 9316.

In the Jewish liturgy we find three thanksgivings, which M. Darmesteter thus translates:

"Beni soit l'Eternel, notre Dieu, maître du monde, qui ne m'a pas fait naître idolâtre.

"Beni soit l'Eternel, notre Dieu, maître du monde, qui ne m'a pas fait naître esclave.

"Beni soit l'Eternel, notre Dieu, maître du monde, qui ne m'a pas fait naître femme."

The resemblance between the Parsi and Jewish thanksgivings now quoted, says M. Darmesteter, is so close, not only in the ideas but in the expressions, that it "clearly" is a case of borrowing. But who borrowed? was it the Persians or the Jews?

M. Darmesteter tells us that, by applying to the chief Rabbi of France, he learned that the Jewish thanksgivings can be traced back to Palestine, and are attributed to a disciple of the famous Rabbi Akiba. They are traceable to the second century; although one expression (viz., "a slave") appeared—in slight correction of an older one—in the fourth. He holds that the Persian thanksgivings probably first appeared between the fourth and seventh centuries, during which period there was often friendly intercourse between the Persian court and learned Jews.

If these conclusions of M. Darmesteter are generally acquiesced in, they will powerfully affect the criticism of the future. We have been hearing much—especially from Prof. Cheyne—of the influence which Zoroastrianism "must" have excited on Judaism; but very little has been said of a reciprocal influence, and still less of an influence of Judaism on Zoroastrianism.

The matter calls for careful investigation. My object at present is simply to supply an additional item to the discussion. The question is more complicated than it seems at first sight. When the matter was mentioned in the ACADEMY, it occurred both to a friend and myself that these remarkable thanksgivings were very like the echo of the sayings of a Greek philosopher, presumably Thales; though, at the time, we had access to very few Greek authors, and we failed to find the passage. But an application to another friend revealed the secret. In the *Life of Thales*, by Diogenes Laertius I. 33, we read thus:

"He used to say that he was thankful to fortune for three things—first, because he had been born a man, and not a beast; next, that he was a man and not a woman; thirdly, that he was a Greek and not a barbarian."

Diogenes says that Hermippus ascribed the words to Thales, while some attributed them to Socrates. My friend further mentioned that, in slightly different forms, the same expressions occur elsewhere; for example, in Plutarch, Dio Chrysostom, and Lactantius. It may suffice to refer to Plutarch at present. In his *Life of Marius*, near the end (46.1) he writes thus:

"Plato, at the point of death, congratulated himself, in the first place, that he had been born a human being; next, that he had the happiness of being a Greek, not a brute or barbarian; and last of all, that he was the contemporary of Sophocles."

Expressions similar, though not exactly corresponding, to those quoted above from the Jewish and Parsi liturgies are thus found in various Greek writers. The question of dates then becomes of the greatest possible importance.

If we could rely on the authority of Diogenes Laertius that Hermippus ascribed these remarkable thanksgivings to Thales, it would not indeed prove that they were actually uttered by so ancient a philosopher. But at all events it would prove that they were well-known in the days of Hermippus himself, and we should thus be taken back to about the middle of the third century before Christ. Unfortunately, Diogenes is not a very trustworthy writer;

yet there seems considerable probability that his assertion about Hermippus is correct.

Then the testimony of Plutarch is important. It takes us to the middle of the first century after Christ, or a little later. He ascribes the sayings to Plato. This shows at least that they were current in Plutarch's time, and were then believed to be several centuries old.

On the whole then, it appears certain that expressions very like those occurring both in the Jewish and Parsi liturgies first appeared in a written form in Greek literature. Assuming that we have here not a case of simple coincidence, but of actual transference, it seems probable that these sayings had their *fons et origo* in the Greek mind. Once uttered, they could not easily be forgotten; they would readily pass from one man to another, and from one nation to another. From whom did the Jews derive them? Not improbably from the Greeks. From whom did the Parsis derive them? Quite possibly, as Prof. Darmesteter thinks, from the Jews; but no less possibly—must we not say?—from the Greeks.

J. MURRAY MITCHELL.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, June 28, 5 p.m. Statistical: Annual General Meeting.

WEDNESDAY, June 29, 8 p.m. Toynbee Shakespeare Society: "Shakespeare's Early Comedy," by Mr. J. E. Baker.

SCIENCE.

SOME BOOKS ON CHEMISTRY.

The Principles of Chemistry. By D. Mendeléeff. Translated by G. Kamensky. Edited by A. J. Greenaway. In 2 vols. (Longmans.) It is not possible to do justice, in a brief notice, to these two portly volumes, with their 1100 pages, their wide range of subject-matter, and their characteristic treatment of the chief theories of modern chemistry, and, especially, of chemical physics. Some notion of the characteristics of the work before us may, however, be gathered from the following observations. The development of the periodic law of the elements, which the chemical world owes in so large a measure to Prof. Mendeléeff, may be said to colour this treatise. But the author has devoted a large share of the space at his command to description as well as to the experimental and practical data of the science. Yet after all it is to the correlation of phenomena and to their theoretical explanation that he more emphatically directs the attention of his readers: he is everywhere insisting upon the importance of ascertaining the hidden meanings of the molecular and atomic properties of matter, elementary and compound, at rest or in action. While condemning the "realistic stagnation" which is content with bare facts, he is anxious to avoid the "visionary contemplation which proceeds from a current of thought only": every idea must be subjected to the tests of experiment. The leading facts and theories of the science are given in large type, while in a long series of ample footnotes fuller materials and more recondite discussions are offered for the further instruction of the advanced student, the type employed being smaller. These footnotes are so numerous and extend to so great a length that they probably occupy as large a space as the text proper. Thus, the single line of text on page 1 and the three lines on page 2 are accompanied by eighty-nine lines of notes. And, again, in the next chapter, its two opening pages comprise twelve lines of text and seventy-one of notes. There are several tables in the two volumes, which are concluded by two lectures delivered in England in the year 1889, by a discussion on the remarkable compound N_3H , by an index of authorities, and by a subject-

index. The work is well translated and clearly printed; but a few mistakes and misprints, of but little moment however, have escaped detection. Three or four examples will serve to show their unimportance rather than to indicate any real imperfection in the valuable Russian handbook of chemical philosophy now made accessible to readers of English. In vol. 1 on p. 109, the phrase "if lime be melted with a small quantity of water," requires correction. In vol. 2, p. 16, the symbol for bromine is given as B. In the same volume (p. 56) the reference to the *actinium* of Phipson need scarcely have been introduced. On p. 88, cerium and didymium are termed "minerals" instead of *metals*. It is not correct to speak (p. 143) of all mineral deposits of calcium phosphate as the "fossil remains of the bones of animals." We had noted a considerable number of other similar errata of quite insignificant character, which need attention; but it is unnecessary to do more than allude to their existence, for we are anxious to avoid conveying any impression in disparagement of the valuable treatise under review. There are, however, two other matters which demand a word of notice. Thus, we would remark that references to the unpublished notes and memoranda of an author do not constitute a safe foundation for claims to priority in discovery; and, in the second place, we should have been glad if Prof. Mendeléeff had seen his way to an ampler and more minute account of the values of the atomic weights of certain elements. He rarely inserts in his tables any but whole numbers; and he accepts for platinum the rather high figure 196. The paramount importance, in ascertaining the true periodic sequence of the elements, of determinations of atomic weight, would have more than justified Prof. Mendeléeff in discussing much more fully than he has here done the several values that have been hitherto obtained.

Methods of Gas-Analysis. By Dr. W. Hempel. Translated by L. M. Dennis. (Macmillans.) Mr. Dennis, of Cornell University, has translated Dr. Hempel's manual from the second German edition with the personal aid of the author. Several additions have been made to the original text, and a good many improvements have been effected therein. The illustrations to the volume are numerous and clearly drawn. Dr. Hempel's own researches in the methods of gas analysis form the foundation of the treatise, but the volume constitutes a general text-book of select processes. It is written in an interesting and easy style, and shows everywhere the practised hand of a master familiar with all the ins and outs of the operations which he describes. The smallest details receive attention: the observations on the purification of mercury, on the behaviour of soda-lime with carbon-dioxide, and on the detection of carbon-monoxide by means of haemoglobin, afford instances in point. The volume has a good index and four tables—of the elements, of the reduction of gaseous volumes, of the tension of aqueous vapour, and of the theoretical densities of gases.

Solutions. By W. Ostwald. Translated by M. M. Pattison Muir. (Longmans.) In this volume of over 300 pages are discussed the phenomena, and the laws, so far as they have been made out, of the solution of gases in gases and in liquids, of the solution of liquids and of solids in liquids, of osmose, of diffusion, of the vapour-pressures and freezing-points of solutions, of salt-solutions, and of the simultaneous action of several solvents. The work is an expansion of Book IV. of Prof. Ostwald's *Treatise on General Chemistry*. In the first edition of that treatise the questions connected with solutions were described somewhat briefly;

in the English translation of Dr. James Walker they were dismissed in less than thirty pages. In the second German edition they occupied a very much larger space, and are now amply discussed. There are, however, still a few omissions to be noted. For instance, we can find no reference to the researches of Prof. S. U. Pickering on the relations of sulphuric acid and water—researches which have provoked a very considerable amount of discussion.

An Introduction to Chemical Theory. By A. Scott. (A. & C. Black.) In the rational mode of teaching chemistry, which is now happily prevalent, there is an undoubted tendency to neglect the descriptive part of the science. Indeed, not a few professors of chemistry may be said to discuss physical rather than chemical questions. Dr. Scott's elementary manual of chemical philosophy, though quite abreast of modern methods, does not ignore the proper subject-matter of such a handbook. The three chapters on classification (iv., v., and vi.) afford admirable illustrations of the scientific way of dealing with the observed properties of elements, of acids, bases, and salts, and of the more important and best understood compounds of carbon. Although Dr. Scott does not here describe the materials with which the chemist has to deal, he successfully and succinctly interprets and correlates chemical characters and chemical phenomena.

Outlines of Theoretical Chemistry. By Lothar Meyer. Translated by P. P. Bedson and D. Carleton Williams. (Longmans.) Within the very moderate compass of 220 pages the student of chemistry is here offered a compendious digest of theoretical chemistry. The chief subjects which, in the older manuals, were treated under the general designation of chemical physics, are here discussed, along with other cognate matters which the progress of research has brought into prominence. Among these latter may be cited, the periodic law of the elements, atomic linkage, asymmetric carbon atoms, Raoult's law concerning the relations between the freezing points of solutions and the molecular weight of their constituents, the critical temperature and critical pressure in connexion with the liquefaction of vapours, and the theory of the action of Mass which has been developed by Guldberg and Waage. We miss some things we expected to find described in these "Outlines," such, for example, as Perkin's researches on the magnetic "rotation" of liquids; and, in a few instances, justice does not seem to be done to important investigations like those of Gladstone on specific refraction and dispersion, and on the chemical activity of the copper-zinc couple. It must, however, be remembered that the work before us makes no pretension to be exhaustive, and that in a manual for the use of students constant references to the names of individual workers, and the due apportionment to each of them of his share in the credit of a discovery, do not tend to clearness of description. But the book will certainly be found to answer the two objects which its author had in view when he undertook his task. It meets the requirements of students of chemistry, and at the same time offers to those friends of scientific investigation who have neither the intention nor the time to concern themselves with the details of chemical work an intelligible and interesting digest of the general conclusions which have been reached.

CORRESPONDENCE.

RAB-SARIS.

London: June 13, 1892.

Tartan and Rab-shakeh have been long since explained from the inscriptions of Assyria and Babylonia, the former being the well-known *tartanu* or *turtanu*, the latter the *rab-saki* or "chief of the captains"; but Rab-saris still remained undiscovered in the numerous inscriptions, except in its Aramaic form, which corresponded with the Hebrew, the only difference being that the ' in the last syllable was wanting.

The long lost word, however, has now come to light. In a list of names (apparently a tithe-list), preserved on a fragment of the right-hand upper part of a tablet (numbered 82-7-14, 3570) in the British Museum, and dated in the fifth year of a king whose name is lost, occurs the title* *rabû-sa-rêsu* (*rabû-sa-ri-e-sû*), "chief of the heads" or "princes"—he who had charge of the royal princes (Dan. i. 3). The Hebrew form of the word, רַב־סָרִיס, has ס instead of ש; which affords another proof that the sound transcribed by š was often not sh, but simply s, in later times in Assyria and Babylonia.

Since writing the above, I have observed that Dr. Hugo Winckler, in his *Untersuchungen zur altorientalischen Geschichte* (Leipzig, 1889), Exkurs v., p. 138, had already reasoned out the true form and meaning of the word, which this tablet now confirms.

THEO. G. PINCHES.

THE DATE OF THE 'Αθηναίων Πολιτεία.

London: June 20, 1892.

In a review of Mr. Kenyon's new edition of the 'Αθηναίων Πολιτεία, which appeared in the ACADEMY for June 18, some doubts are cast upon the accuracy of the date which I ventured to assign to the treatise.

The reviewer, I think, must have forgotten the exact wording of the passage on which I based my argument. It runs thus: καὶ ποιεῖται (ἡ Βουλὴ) καὶ τὰς τρήρεις ἢ τετρήρεις, ὅσους ἂν ὁ δῆμος χειροτονήσῃ. If the *δοσιρίας* clause means anything, it means that there was no third alternative. The *Βουλὴ* might be told to build triremes, or it might be told to build quadriremes, but it could not be told to build ships of any other kind. Unless that passage was written before the archonship of Antikles, when quinqueremes were first built at Athens, the *δοσιρίας* clause has no meaning at all. The reviewer, I think, can hardly have been alive to this, when he said that one must not argue that a treatise was written before quinqueremes were built, simply because it speaks only of triremes and quadriremes, any more than one must argue that a treatise was written before torpedo-boats were built, simply because it speaks only of ironclads.

Moreover, these cases are hardly parallel. The quadrireme of four banks was a development of the trireme of three banks, and the quinquereme of five banks was a development of the quadrireme of four banks. But the torpedo-boat was not a development of the ironclad. I conceive that one might argue that a treatise was written before the introduction of the torpedo, if it spoke only of the gun and the ram in speaking of the weapons of naval warfare, or that hereafter one might argue that a treatise was written now, if it spoke of wooden ships and ironclads in speaking of ships of the line, and said nothing about the battle-ships of the future, whatever they may be. These cases come somewhat nearer to the case of the Athenian ships; but the wording of the Greek really settles the question.

CECIL TORR.

* The determinative prefix for a man or class of men is, however, broken away.

PHILOLOGY NOTES.

THE *Classical Review* for June opens with the description of another recent acquisition of the British Museum. Mr. F. G. Kenyon, the editor of "Aristotle" and Herondas, gives an account of a third papyrus of considerable size, which contains a medical treatise, hitherto apparently unknown. It measures about twelve feet in length, containing thirty-nine columns or parts of columns, each about three inches in width, and consisting of from fifty to sixty lines. Unfortunately, the MS. has suffered badly, being both torn and rubbed throughout; indeed, only about three columns are in a fully legible condition. From internal evidence it appears that both the treatise itself and the present MS. of it must be assigned to dates within about the first 150 years of our era. On the verso is written, in a quite different hand, a copy (not contemporary) of a rescript by Mark Antony, addressed τῷ κοινῷ τῶν ἀπὸ τῆς Ἀσίας ἑλληνῶν. Of this Mr. Kenyon hopes to publish the full text shortly in the *Classical Review*. The other contents of this number include—a discussion between Mr. James Adam and Mr. D. B. Monro upon the Nuptial Number in Plato; a sanguine attempt by Mr. W. R. Hardie to show that the study of Greek lyric metre might be taught with advantage even in schools; notes on the pre-Solonian constitution of Athens, by Mr. J. W. Headlam, arguing that neither the *ἐπίται* nor the *ραδικοποι* formed part of the early council; a defence of his etymology of *norma*, by Mr. E. R. Wharton, and an ingenious theory that *συ-* is in some cases a dialectal representative of *τυ-*. Among the reviews we must be content to mention Mackail's Greek Anthology, by Mr. Walter Headlam; Susemihl's *Alexandrian Literature*, by Prof. Lewis Campbell; and Paton's *Inscriptions of Cos*, by Mr. F. B. Tarbell.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY.

(Monday, May 30.)

PROF. G. H. DARWIN, president, in the chair.—A paper was read by Mr. Osmond Fisher on "The Hypothesis of a Liquid Condition of the Earth's Interior, considered in connexion with Prof. Darwin's Theory of the Genesis of the Moon." It was contended that a liquid condition of the earth's interior is not negatived by the existence of a semidiurnal ocean tide, because it appears by calculation that a tide in an equatorial canal would in that case be diminished by only one-fifth of what its height would be upon a rigid earth. It was then recalled that all Prof. Darwin's numerical results in Table IV. of his paper on the precession of a viscous spheroid, as for instance that the moon was shed from the earth about fifty-seven millions of years ago, depend upon the assumption of a certain high value for the internal viscosity, and will not hold good for a liquid interior. The total amount of heat, however, which must have been generated since that event does not depend upon the viscosity, and will have been the same in the case of a liquid interior. This, if applied all at once, Prof. Darwin says, would raise the whole earth through 3000° F. if it had the specific heat of iron. Lord Kelvin holds that the earth is solid, and that it solidified in a short space of time, and that the matter of the interior at every depth is at the temperature of solidification for the pressure there. But if heat is being continually communicated to the interior, and chiefly to the more central regions, it seems impossible that the state of solidity supposed could be maintained. The author has shown, in his *Physics of the Earth's Crust*, that, if the crust is as thin as many geologists suppose, then there must exist convection currents in the interior, which prevent the crust from growing thick by melting off the bottom of it nearly as fast as it thickens. The central heat imparted to the interior by tidal action explains the maintenance of such currents.

But the difficulty arises that the heat generated has been so great that there seems no obvious adequate mode of getting rid of it. The heat conducted away through the crust would not have been sufficient to reduce the mean temperature of the globe by more than about 209° F. in 100 million years from the first formation of a crust. Volcanic action, on an extravagant estimate, would help only to the extent of 4° or 5° F.; and the work of deformation of the crust would account for still less. It appears from the above that, if Prof. Darwin's theory is true, the solidification of the crust cannot have commenced until long after the birth of the moon; so that the still molten surface would be able for ages to radiate its heat directly into space. Otherwise we are thrown back on the nebular hypothesis, according to which the moon was left behind in the process of evolution of the system.

ARISTOTELIAN SOCIETY.—(Monday, June 13)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The report of the executive committee and financial statement for the thirteenth session was read and adopted. The officers of the society were re-elected for the ensuing session.—Mr. W. Boulting read a paper on "Mr. F. H. Bradley on 'Thought and Reality.'"—The paper was followed by a discussion.

FOLKLORE SOCIETY.—(Wednesday, June 14.)

A PAPER was read by Mr. Stewart Glennie, entitled "Some Queries as to Animism," of which the following is an abstract: (1) Is there not an extraordinary fallacy in Mr. Herbert Spencer's fundamental affirmation that animals distinguish between animate and inanimate, and that men did so also till misled by the ghost theory? (2) Is not the subsumption of Fetishism under Animism, as by Dr. Tylor, a self-contradictory confusing of two essentially different conceptions? (3) Is there any adequate evidence, or indeed any evidence at all, of the elaborate inductions attributed by Mr. Spencer and Dr. Tylor to savages, in the working out of the theory of Animism, their so-called "Savage Philosophy"? (4) Is there, if we duly criticise the arguments brought forward in support of it, any evidence that the "ghosts" of Mr. Spencer and Dr. Tylor are so general a folk-conception as is affirmed, if, indeed, a folk-conception at all? (5) Must not at least two perfectly distinct, though correlated, folk-conceptions of Nature be recognised—the Zoönist, and the Supernalist conception of Nature? (6) May not far more verifiable origins than those affirmed in the theory of Animism be found both for the conception of Nature as itself living, or the Zoönist conception, and for the conception of Nature as inclusive of beings of a superhuman character, or the Supernalist conception? (7) While ignoring, as we have seen, the difference between the Zoönist and the Supernalist conceptions of Nature, does not this theory of Animism also ignore the difference between the two equally opposed classes of rites connected with Nature, those, namely, of witchcraft, in which the powers of Nature are commanded, and those of religion, in which they are implored?—After an animated discussion, it was resolved that the paper should be printed and circulated, and that the various points raised should be again and more fully discussed at one of the first meetings of the society after the long vacation.

HISTORICAL.—(Thursday, June 16.)

MR. H. E. MALDEN, vice-chairman, in the chair.—A paper was read for Dr. von Bülow and Mr. Wilfrid Powell, containing the German text, with English translation, of the diary of Philip Julius, Duke of Pomerania, during a visit to England in the months of September–October, 1602. This paper will be printed in the society's *Transactions*.—An interesting examination of the credibility of the narrative was made by the chairman.

FINE ART.

NETHERLANDISH MASTERS AT THE BURLINGTON FINE ARTS CLUB.

THIS is certainly one of the very finest among the interesting exhibitions which from year to year have succeeded each other in the restful little gallery of this club, and to students of early Flemish and Dutch art it must remain a memorable one. Just now, indeed, London affords exceptional opportunities to the student of these branches of painting, seeing that, besides the great series in the National Gallery, he will have found several examples of the highest interest in the loan exhibition at the Guildhall.

The exhibition is, taking into consideration the small space necessarily allotted to it, a very representative one. True, neither the art of Jan van Eyck nor that of Roger van der Weyden is illustrated by a typical or important example, while that of Gheeraert David is not to be traced save in the works of scholars; Quentin Matsys is seen only in a copy of one of his finest panels; and the first in order of the grotesque humourists, Jerome Bosch, is also absent. On the other hand, Petrus Cristus, Dierick Bouts, Memline, and Mabuse, among others, are to be studied in celebrated and highly characteristic works; and, moreover, from the too little visited Corporation Gallery of Glasgow, comes a splendid example of the scarcest of the great Flemish quattrocentists, Hugo van der Goes. It would have been interesting had the space available been sufficient for the purpose, and provided, too, that satisfactory examples were forthcoming, to have placed in juxtaposition with the parent schools of Flanders and Holland, the later schools of Cologne and the Lower Rhine—those affected by the Van Eycks and more especially by Roger van der Weyden—as well as those of Westphalia, Suabia, Franconia, Colmar and the Upper Rhine, South Germany and the Tyrol. Two fine examples are to be seen here of the prolific and interesting *Meister des Todes der Maria*, so long confounded with Mabuse, Scorel, and other masters, and a Fleming in style and technique, even though he painted apparently at Cologne, and was no doubt influenced by the *milieu* in which he worked.

We find it impossible to accept as a genuine Van Eyck the Duke of Devonshire's much-discussed "Consecration of Thomas à Becket," even taking into consideration that it has been, as the catalogue candidly admits, much and very coarsely repainted. Much reliance has been placed on the curious signature with the early date 1421; and this is undoubtedly genuine, in so far as it is an integral part of the picture, and not a later addition. This does not, however, carry us very far, as is shown by a small early copy to be seen here of Mabuse's "Man of Sorrows," which bears at its base a signature equally genuine in appearance, and copied with the rest of the picture from the original. The want of atmosphere in the Duke of Devonshire's example, the absence of *finesse* in the architectural detail, the bad style of preservation, are all so much evidence against the authenticity of the piece. And then even such parts as have apparently escaped the restorer—as, for example, some of the elaborately wrought vestments—are not in any way worthy of the painter to whom we owe the marvellous "Chancellor Rollin" in the Louvre, and the splendid gold-brocaded robes of the singing angels in the great "Adoration of the Lamb." It is just possible that we may have before us an old copy, with some variations, of a lost original by the master. It is hardly necessary to point out that no artist was more extensively copied down to and

beyond the end of the fifteenth century than Jan van Eyck; and in illustration of this we need only mention, among many instances in point, the great "Triumph of Christianity" at Madrid, and the Antwerp copy of the Bruges altar-piece, to be seen in the gallery of the former city.

We are quite disposed to accept as genuine, on the other hand, though by no means as a conspicuous example of the Van Eycks' masterly execution, "The Holy Women at the Sepulchre" (Sir Francis Cook, Bart.), with its curious landscape, so like those in the "Adoration," its figures of mail-clad soldiers sleeping, and its characteristic, white-robed angel seated on the edge of the open grave. It should be noticed that the treatment of the rocks and the subtropical vegetation in the foreground, though less elaborate, resembles closely that which is a characteristic feature of Lord Heytesbury's "St. Francis of Assisi," by Jan van Eyck, and of the somewhat larger version by the same master in the Turin Gallery. This picture—if we assume its authenticity, as we are very fairly entitled to do—illustrates very curiously the Van Eycks' incapacity to deal with the more dramatic and pathetic scenes of the Passion, in which Van der Weyden and Memline afterwards so much excelled. There is here in the whole scene an immobility, a lack of dramatic conception, such as may serve to explain why the founders and heads of the Flemish School confined themselves as a rule to those calmer and more hieratic phases of religious art which they expressed with so serene a majesty.

Lord Northbrook's tiny little panel, showing the Virgin and Child enthroned under a late-pointed stone porch of wonderful elaboration, is put down in the catalogue as "School of Van der Weyden," but is surely an imitation—it may be a copy—of Jan van Eyck, and a copy, too, which may possibly—see the blue of the Virgin's robe—be of somewhat later origin than would at a first glance appear. The scarce Petrus Cristus has rarely if ever appeared to greater advantage than in the splendid "Portrait of Edward Grimston" (Earl of Verulam), in which the colour-chord—a harmony of green, red, and black—is quite distinct from that affected by his master, Van Eyck. By Cristus is also a "Portrait of a Young Man," inferior to the preceding, though in its way not less characteristic of the curious painter: it is contributed by Lord Northbrook. Personally, we should be strongly inclined to attribute to this same Petrus Cristus a beautiful little "Virgin and Child" (Mrs. Stephenson Clarke) hanging next to these two portraits. Here the jewel-like colour, the exquisite little landscape, recall very strongly J. van Eyck, though marked by a certain personal quality of their own; the type of the Madonna's head is, however, sensibly different, and bears a great resemblance to those in the "Annunciation," "Nativity," and "Last Judgment," by Cristus in the Berlin Museum. The "Virgin and Child," on a gold ground (Henry Willett, Esq.), is an undoubted, if not a very engaging specimen of the art of Roger van der Weyden; it has its own special interest, however, as dating back, in all probability, to an early period of his career. The best example of Dierick Bouts is the perfectly preserved and singularly characteristic little "Moses in the Burning Bush" (Henry Willett, Esq.), which we described when it was last winter at Burlington House.

The writers of the catalogue have been happily inspired in taking away from Mabuse and giving to Hugo van der Goes the splendid "St. Victor recommending a Donor" (Corporation of Glasgow), than which nothing more interesting is to be seen in the present collection. The hard brightness, the

cold, clear tonality, of the picture are very characteristic of the great Fleming, our knowledge of whom is almost exclusively founded on the vast Portinari altar-piece at Sta. Maria Nuova in Florence. Save the very best of Van Eyck himself, and of Hans Memlinc, there could not well be cited two finer examples of the Flemish portraiture of the fifteenth century than these searchingly modelled and superbly characteristic heads. Though the execution is here much finer and more delicate than in the great Panel at Holyrood Palace, with the portrait of the kneeling Sir Edward Boncle, Provost of Trinity College Church, and the figures of two angels, there are many points of resemblance between the two pictures, and many points of resemblance of both the one and the other to the Portinari altar-piece.

Hans Memlinc is represented by the most commanding example of his art to be found in England—the famous triptych with the Virgin and Child adored by Sir John Donne and his family, on the wings of which are represented St. John the Baptist and St. John the Evangelist. Containing much more of the quintessence of Memlinc's delicate art than the great Duchâtel altar-piece now in the Louvre, it has, like that work, lost some of its bloom of surface through cleaning, and presents at first sight a somewhat cold, ashen-grey aspect. Among the finest points in this beautiful work are the portraits of the donors, and the figures of St. Catherine and St. Barbara, who recommend them to the protection of the Virgin; a powerful conception being also the majestic figure of St. John the Evangelist holding the chalice. The figure of St. John the Baptist holding a lamb occurs in a small panel in the National Gallery attributed to Memlinc, and again in Mr. Alfred Morrison's triptych, to which we are about to refer.

This important, if hardly first-rate, work has been attributed to Memlinc, to Van der Goes, and now to Mabuse, a designation which appears to us no more satisfactory than those the place of which it has usurped. The types of the Virgin and Child, and those of the St. John the Baptist and St. John the Evangelist in the wings, have little in common with those of Gossaert, while the colouring, if it has the pallor of his flesh tints, lacks his brilliancy, and is too harshly opaque for his brush. The painter of the triptych comes nearer in some points to Memlinc than Mabuse can have done at any period of his practice, even the earliest; he is distinguishable by the harsh opacity of colour to which we have just referred, by the Memlinc-like types of the male saints, by a peculiar love of chiaroscuro, and by the personal character of the rich, late Gothic architectural framing, with its stone angels or *putti* holding up garlands. The firm angular modelling of Mabuse, the cool key of his general tonality, are surely derived rather from Van der Goes than from Memlinc; and there are, indeed, some striking points of resemblance between the great Portinari altar-piece of the latter and that masterpiece of Gossaert's early time, the "Adoration of the Magi" at Castle Howard. Mr. Morrison's triptych no doubt shows influences both of Van der Goes and Memlinc; but should we not be content for the present to leave it, like so many other important works of its class, to an anonymous master?

The "Virgin and Child in a Landscape," contributed by the Corporation of Glasgow, is identical in composition with a panel ascribed to Mabuse in the Ambrosiana at Milan, and is, notwithstanding the numerous repaints with which it is disfigured, the better example of the two. If we must hesitate, in view of certain inaccuracies and weaknesses of draughtsmanship, to ascribe it to Mabuse himself, the picture surely has its origin in the master of

Maubeuge. The attribution, "School of Mostaert," suggested by the catalogue, is perhaps founded on the peculiar liquid red of the Virgin's robe; but then its complicated pipe-like folds are not much in the style of this sixteenth-century master, to whom is, with much more probability, ascribed a "Virgin and Child Enthroned," from the Northbrook collection (No. 41 of the catalogue).

An unquestionable and magnificent example of Mabuse is Lord Northbrook's "Virgin and Child Enthroned," which was last seen in public at the Guildhall in 1890. Undoubtedly his, too, is the small "Hercules and Omphale" (Sir Francis Cook, Bart.), a work belonging to the same class as the great "Adam and Eve," to be found in original versions both at Hampton Court and Berlin, and the "Neptune and Amphitrite" in the latter gallery.

The Flemish art of about 1500 has few lovelier things to show than that "Virgin and Child Enthroned with Angels" in the Northbrook collection, which is ascribed to Mabuse, and bears the closest resemblance to the much discussed triptych at Palermo, also ascribed to that master. Certain points, however—among them the type of the fair, child-like Virgin and those of the delightful angels playing on musical instruments—suggest another hand. These same boy-angels bear a striking resemblance to those to be found in certain works of Jacob Cornelisz van Oostanen at Berlin, Naples, and elsewhere; and to him we are inclined to attribute both panels, although they show, it must be owned, a fineness of execution greatly superior to that to be found in any of his well-authenticated works.

Nearest to the manner of Gheeraert David is the "Triptych on Vellum," by his wife, the miniature painter, Cornelia Cnoop. The splendidly coloured, enamel-like "Virgin and Child in a Garden" (Earl of Crawford), put down as "School of Gheeraert David," has, no doubt, some points in common with the art of the Bruges painter; but it is, nevertheless, executed in a fashion easily to be distinguished from his. Here the types, both of Virgin and Child, have a peculiarly unpleasant character, and the landscape a strange flatness; splendid, on the other hand, and quite unlike David, is the jewel-like glow of the ample red robes, while the flesh-tints have not all that delicate, pallid greyishness which is found in his most characteristic performances.

A peculiar interest attaches to the "Virgin and Child Enthroned with Saints and a Donor," by Adrian van Ysenbrant (Stephen Gooden, Esq.), by whom we do not remember to have previously seen any work in an English collection. Here, if the execution lacks the extreme finish and precision to be found in some of the best Flemish examples, the sombre colouring has a singularly personal character, and, above all, the figure of the white-robed, monkish donor presented by St. John the Baptist reveals an intense though restrained, fervour, of a kind to be more often met with in southern than in Netherlandish art. Had we not the high authority of Mr. James Weale for attributing this piece to Gheeraert David's pupil, we should have suspected a Spanish-Gothic rather than a Flemish-Gothic origin. Two fine "Holy Families" are here from the brush of the "Master of the Death of the Virgin," though neither of them as fine as the remarkable "Virgin and Child with Angels," from Ince-Blundell Hall, now or recently to be seen at the Guildhall, where it was absurdly ascribed to the much earlier Master Stephen of Cologne. The panel lent by Captain Holford shows the anonymous master adopting the manner and the tonality of Mabuse, while in Mr. G. Salting's very similar example the colouring approaches more nearly to the blonder phase of Quentin Matsys. Unusually fine and

of a high finish is the "Portrait of a Man," by Barthel Bruyn, of Cologne, a painter who later became both in portraiture and religious art, very tedious and perfunctory.

To recall the art of Quentin Matsys himself there is nothing here but a good old copy of the "Virgin and Child Enthroned," of which another example is in the Amsterdam Gallery. Mr. James Weale is surely in error in putting down the splendid and undoubtedly original version of the subject to be found in the Berlin Gallery as an early copy. Herr Abraham Bredius is, on the other hand, content, in the latest edition of the Amsterdam catalogue, to rank the picture which Mr. Weale considers to be the original as an old copy.

Lucas van Leyden is represented by the Earl of Pembroke's famous example, "A Card Party," last seen in public at the Tudor Exhibition of the New Gallery; it is more remarkable as a genuine example of this scarcest of painters than for any very commanding intrinsic merit. To Nicholas Lucidell, called Neufchâtel, is now given—and no doubt rightly given—Lord Spencer's fine "Portrait of a Lady (Anna Botzheim?)," once ascribed to Holbein. It bears a close family resemblance to the so-called "Jeanne d'Arche," of the National Gallery, formerly ascribed to Antonio Moro, but now to Lucidell; it is, however, even finer than that interesting portrait, notwithstanding the disfigurement of a too sharply contrasting, slaty background, which must be a more modern addition.

The celebrated little "St. Jerome in his Study," by Antonello da Messina (Lord Northbrook) has been ascribed to painters many and various, but may safely be left to the Sicilian master whose art was half Flemish, half Venetian. Besides the figure of the St. Jerome himself, many points to which the catalogue duly calls attention—and further, the peeps of delicate landscape seen through the pointed arcades—so like the backgrounds in the Antwerp and National Gallery pictures—speak for the authenticity of the work. All the more reason does there appear to be for repudiating absolutely the ascription to Antonello of the very curious "Infant Christ with the Virgin and Saints adoring," which comes from the Corporation Galleries of Glasgow. A mixture of Italian and Flemish influences are undoubtedly to be traced in this interesting panel; but the Italian element belongs to an earlier time than that of Antonello and to another school, while neither colour nor execution has anything in common with the technique of the painter whose earliest dated work (1465) we possess at the National Gallery. The Glasgow picture belongs rather to that curious class of Italo-Flemish productions to be found chiefly in the churches and the picture-gallery of Naples, and the authors of which have never yet been satisfactorily traced. Still less defensible from any point of view is the ascription to the same master of Sir J. C. Robinson's curiously mannered little "Holy Family," from the Lochis collection of Bergamo.

Among a few examples of the French school of the fifteenth century—so imperfectly represented as yet, even in the Louvre—may be noted Mr. Willett's gaily-tinted "Virgin and Child with Angels," which there appears no valid reason for assigning to Jehan Fouquet; and the "Portrait of a Lady as the Magdalene" (William Spread, Esq.), which has a peculiar graciousness and distinction of its own, entitling it to a place beside the more masterly Netherlandish work.

It should be understood that the writers of the catalogue, while, in many cases, supplying new attributions and invaluable information—thus exercising a freedom of judgment for which they cannot be too highly commended—do not by any means hold themselves respon-

able for all the attributions maintained by owners.

CLAUDE PHILLIPS.

CORRESPONDENCE.

ÆGEAN POTTERY IN EGYPT.

Bromley, Kent: June 18, 1892.

On my return I find Mr. Torr's letter of May 21; and as he accuses me of misrepresenting his statements, I am, perhaps, called on to answer it. But as such a discussion threatens to increase rapidly in length, I must deal as briefly as possible with it.

Mr. Torr's discussion of the Mahet tomb was undoubtedly based on the statement that it was "singularly inconsistent" of me to assume that a tomb was later than one period, and earlier than another period, which was not represented in it. Not only is there no inconsistency, but it is so obvious that this is ruled by the nature of the objects, and the historical considerations, that it is fruitless to pursue this as a verbal question.

In the next matter Mr. Torr first based his argument upon "the ornamentation" of certain vases; and now he turns and says, "I spoke of vases that are very closely related. If he (F.P.) really means patterns, his remarks are irrelevant." That "ornamentation" of "bands," "lines," and "dots," means "vases," and does not refer to "patterns," is hard to be understood. What has to be remembered is that we have a totally independent proof of the equal age of the Egyptian and Mykenæan examples. Mykenæan vase types are found in Egypt with scarabs, &c., of the XVIIIth Dynasty, and conversely objects of the XVIIIth Dynasty, including a royal scarab, are found at Mykenæa.

As to the Kahun pottery, Mr. Torr will see that "For the present I feel compelled to conclude" for the earlier date (*Illahun*, p. 11), while fully debating the subject, and not attempting to place it on the level of certainty of the dating of the XVIIIth Dynasty vases.

Finally, no discussion has affected in the least the broad facts of the case—that hundreds of pieces of pottery, purely Mykenæan in style, have been found in various dateable discoveries in Egypt, and without exception every datum for such lies between 1500 and 1100 B.C., and earlier rather than later in that range. So far I have not heard of a single fragment of dated evidence to set against these facts.

W. M. FLINDERS PETRIE.

NOTES ON ART AND ARCHAEOLOGY.

THE second annual exhibition of the Society of Portrait Painters will open next week in the galleries of the Royal Institute, Piccadilly.

DURING two days of this week a very interesting exhibition was on view at Lord Brassey's house in Park-lane, in aid of the Soldiers' and Sailors' Families Association. It consisted of a large number of water-colour drawings made at various times by Lord Hardinge, whose interest in art dates from his father's friendship with Sir Francis Grant and Sir Edwin Landseer, and who has for many years been a trustee of the National Portrait Gallery. Some of the pictures exhibited possess an historic interest, as being the results of Lord Hardinge's service in India as private secretary to his father, the Governor-General. He was then able to portray the Sikh chieftains in all the glory of their chain-armor, and also to bring back what are perhaps the first sketches made by an Englishman of the lovely valley of Kashmir. Others represent scenes in the Crimean War, and reminiscences of travel in many countries of Europe.

MISS AMELIA B. EDWARDS's last book, *Pharaohs, Fellahs, and Explorers*, which was published at the end of last year, has already reached a fourth edition. We may add that an eloquent tribute is paid to her memory by Mr. Charles Dudley Warner in the July number of *Harper's Magazine*.

DURING the whole of next week, Messrs. Sotheby will be selling the very large and representative collection of coins and medals which the late Viscount Dillon formed during his long life. The English series is particularly rich in gold, including the George noble of Henry VIII., coins of Charles I.'s Oxford mint, of the Commonwealth, and of Cromwell, Yes's pattern pieces of five and two guineas (1777), Pistrucci's pattern pieces of £5 and £2 (1820), and a mint proof set of the coinage of 1829. The foreign series comprises many fine and scarce examples of the coinage of Genoa and Brunswick Luneberg. Among the medals are—the plaque by Jodocus Hondius, struck to commemorate Drake's circumnavigation of the globe, of which the only other known specimen is in the British Museum; and many historic medals, English and Dutch, of the seventeenth century. The series of military medals includes one of the earliest Victoria Crosses, won in the charge of the Light Brigade.

THE Prix Fould has been awarded as follows by the Académie des Beaux Arts: 4000 francs to M. Eugène Müntz, for his *History of Art during the Renaissance*; and 1000 francs to M. Louis Gonse, for his *History of Gothic Architecture*.

THE STAGE.

SARAH BERNHARDT AND THE "POÈMES D'AMOUR."

ON Monday last, before an invited audience, at the theatre of the Lyric Club, there was afforded by Mme. Sarah Bernhardt one of the most noteworthy evidences of the greatness and the peculiarity of her art: I am not sure, indeed, whether what she did that afternoon was not actually more enjoyable, more convincing, and, to boot, more conclusive as to the rightness of her claim to be beyond her fellows, than any of her more ordinary performances of characters admittedly exacting. The conditions were, of course, exceptional; the performance of "Sarah" consisting wholly of the reading of a dozen little poems, in which there lay for the audience no interest of consecutive story, and in which she was deprived of all the give-and-take inseparable from concerted drama—inseparable even from dialogue. Here there was not a soul "pour lui donner la réplique." There was not even place for gesture. Her very presence was only made evident by her voice; for, if not absolutely concealed, she was invisible, to the end, to the greater number of the people who had been bidden to hear her. Exercising, therefore, of necessity what is, after all, only a limited portion of her art, she exercised that art under conditions almost austere in their simplicity; and yet, deprived of so much on which it is customary and even legitimate to rely, Mme. Bernhardt produced the profoundest effect upon an audience to whom little that the theatre can offer could be new. The quality of her voice, the perfection of her diction—its elaborate facility and its abounding passion—gave, indeed, that afternoon, what Mr. Pater calls "the

highest quality" to "our moments as they pass." We shall never again hear quite as much meaning infused into the agreeable and clever, yet by no means absolutely entrancing, "Poèmes d'Amour" of M. Armand Silvestre. Not again, it may be, before the exhibition of a series of *tableaux vivants*, in themselves ingenious and graceful, will there be exercised an art so consummate, "pour faire" as George Sands says—mentioning the circumstance that she must always read something that was appropriate before she could write with good effect—"pour faire entrer l'esprit dans la disposition voulue."

In the little collection of twelve poems in which M. Silvestre, with a fervour and a one-sidedness Mr. Browning never equalled, preaches the acceptable gospel that it is good to be in love, and that nothing matters in comparison, M. Silvestre travels over immense periods, and visits in imagination different worlds, from that first one in which Eve, banished beyond the golden gates, took Love away from the uneventful Paradise represented to the French imagination as a "morne séjour," to that almost latest, in which Manon Lescaut, while partial to Des Grieux, was not precisely intolerant of his competitors. Antony and Cleopatra, Venus and Adonis, Daphnis and Chloe, Dante and Beatrice—their stories, or a certain phase of them, are all dealt with. They are dealt with not morbidly, though with great outspokenness; M. Silvestre, if he has little in common with the chastened simplicity of taste which characterises François Coppée and André Theuriot, having, at all events, not sought to win attention by the advertised indiscretions of certain of the younger seekers after poetic notoriety. Neither in matter nor in manner is he, in these "Poèmes," a decadent. And, to speak of technicalities alone, his is not the art in which "colour" is deemed too gross and only nuances may be permitted.

Such then being the nature of the Poems, they were presented to us, first by the recitations of Mme. Bernhardt, and then by *tableaux vivants* designed by M. Cyprien Godebski, and on the whole good, though very unequal. Who took part in them we are not vouchsafed to know: graceful, or athletic, or picturesque, at all events, very chosen supernumeraries, probably attached, or about to be attached, to the theatre in which Mr. Sedger—under other conditions than those of Monday—will, before long, make these *tableaux* public. "The Youth of Eve" was charming. "Boaz and Ruth" had the deep-dyed colours of the East. One, at all events, of the poses of Diana and Endymion was found happily. Dante's attitude, more than once, was emphatic without being expressive. It was too hotly eager; it seemed wanting in refinement and dignity. Cleopatra's costume was at once too abundant and too indefinite. Bathsheba had beauty; but nothing pleased people better than the scenes from "Manon Lescaut." The spirit of these was realised as completely as in Flameng's etchings for the Gladys edition of what is now a classic—as completely, if you will, as in the drawings by Maurice Leloir. Before the

tableaux are presented in public at the neighbouring theatre, they will have to be revised a little. They have in them the making of a most excellent entertainment. And when the "Poèmes d'Amour" are done again, it will be in English, it seems. We were provided on Monday with a pretty book, in which, side by side with that French verse which Mme. Bernhardt recited so exquisitely, appear translations, or renderings rather, of the originals, by Messrs. Carr, McCarthy, Berlyn, Raffalovitch, Knight, Savile Clarke, and one or two others. It is wonderful what a body of excellent verse has been produced by these gentlemen. Here and there—as in Mr. Berlyn's rendering of the Boaz and Ruth verses—there is prolixity; but, generally, terseness and charm, and, nearly always, a great dexterity: a dexterity shown, it must be confessed, not only in the rendering, but in the softening and modifying of the originals. After all, the spirit of the thing has been kept for the most part; and the English listener will not suffer by that which has been done so well. He will not suffer; or, rather, his sufferings will be confined to the circumstance that it will be impossible for him to enjoy that immense and refined lesson in diction which, at the Lyric Club, Mme. Bernhardt afforded to half the actresses upon the London stage. Her art, you see, in this matter is so individual and peculiar. It is hardly theatrical at all; and probably it appeals more nearly to people concerned with literature than to those concerned only with the stage. In England, diction is little understood. It is understood even less than of old. The alternative to the artificial seems often to be the slovenly. Thus is it that a writer, more certainly than an actor—a writer whose preoccupation often is with the precise weight of a clause, the precise value of a word—must appreciate to the full all that the diction of Mme. Bernhardt, not through voice alone, but through the flexibility and alertness of her intelligence, allows her to do with the language she vivifies and refines.

FREDERICK WEDMORE.

MUSIC.

"DAS RHEINGOLD."

WHEN Wagner first read about Siegfried he resolved forthwith to write an opera. But as he worked, his plan changed, and the result was a music-drama extending over four nights. On listening to "Das Rheingold" one cannot help asking whether the whole work could not have been presented in a more concentrated form; for just as Beethoven, when writing the Choral Symphony, forgot the limits of the human voice, so Wagner seems to have forgotten the usual powers of endurance of theatre audiences. The truth is that the full story of the "Ring des Nibelungen" is so involved that it can only be properly presented on a large scale. As an artist, Wagner was right; as a practical man, probably wrong. And not only is the length of the work a drawback, but "Das Rheingold" is the least exciting of the four sections. However, when the whole of the "Ring" has been heard, one discovers that in the "Prelude," or first evening, there is a latent power which only displays itself gradually. It is, in fact, an exposition section;

and just as the exposition section of a Sonata or Symphony movement lasting only a few minutes is repeated, so as sufficiently to impress the thematic material upon the hearer, so here the subject matter—both of the story and of the music—is presented in a manner consonant with the extent and complexity of its development. The length of the work is excessive, but, with one or two exceptions, the proportions seem right. Again, the character of the music of this "Prelude" is only fully revealed when the "Ring" passes from the hands of gods and demons and comes "to the dim spot which men call earth"; then, when we see mortals struggling with their passions and tossed about by relentless fate, the calm and dignity of certain passages of the "Rheingold" are remembered, and a striking contrast is felt. There are dangerous moments in this "Rheingold": the scene in Nibelheim, in which Alberich exhibits the magic powers of the Tarnhelm, and, later on, the piling up of the gold which the giants accept for Freia's ransom, are calculated to amuse rather than impress; and this is all the more likely when, as at the Covent Garden performance last Wednesday evening, the stage arrangements are not of the best. But these are only details which trouble one for the moment: they may be flaws in the scheme, but they do not spoil its effect as a whole. The grandeur of some of the motives, the charm and tenderness of others, and the magic spell exerted by Loge, the fire-god, and by the music connected with him, more than atone for anything which may appear uninteresting, or for attempts at realism, in which Wagner seems to overstep the border line between nature and art.

The performance at Covent Garden was, on the whole, extremely good. The impersonation of Loge by Herr Alvary was one of its most striking features; his singing may be at times rough, but the subtlety and lightness of his movements, his vivid gestures, and facial expression cannot be too highly praised. Mme. Ende-Andriessen as Fricka acted well, but her voice seemed unsympathetic. Frl. Bettaque was an excellent Freia. Herr Lissmann played the difficult part of Alberich with much effect. The "Rhine-daughters" music was admirably sung by Frl. Traubmann, Frl. Ralph, and Frl. Heink. Herr Grengg was heavy in the part of Wotan. Herr Mahler again deserves the highest praise for the great tact and skill with which he wielded the baton.

J. S. SHEDLOCK.

RECENT CONCERTS.

SIGNOR BUONAMICI gave a Pianoforte Recital last Thursday week at Princes' Hall. Beethoven's "Sonata Appassionata" is a magnet which draws unto itself all pianists, and yet how few can render justice to it. Any attempt to turn it into a virtuosic display is a fatal mistake, and one, indeed, seldom made. But there is a tendency to emphasise, and therefore weaken, the deep sentiment which pervades the work; and it was through so doing that Signor Buonamici spoilt many a good intention. His reading of the same composer's Fantasia (Op. 77) was interesting. His elastic touch and finished technique were displayed to great advantage in pieces by Rubinstein and Liszt. As an interpreter of Liszt's music, Signor Buonamici takes, indeed, high rank.

At the third Sarasate concert on Saturday afternoon the programme opened with a Symphony in C by Mr. W. G. Cusins, performed for the first time. The composer shows in it that he is not unacquainted with the works of the great masters, and he also shows that he can develop his thoughts at considerable length; the one is the result of time and experience, and the other of skill and patience.

But the plain truth of the matter is that the subject-matter of the various movements is not of sufficient interest to justify abnormal length; and, again, in each movement there is no gradation of interest, and without this even a short work becomes tedious. Of the four movements of Mr. Cusins's Symphony, the first is the best and the Finale the weakest. It was conducted in a spirited manner by the composer. Señor Sarasate played Emile Bernard's showy Concerto and Lalo's clever and brilliant Symphonie Espagnole with his accustomed skill and charm, and also a showy Fantasia of his own. The audience was large and enthusiastic.

A concert was given at St. James's Hall by the students of the Royal Academy of Music on Monday afternoon, at which a Bach Cantata, "When will God recall my Spirit," was performed. This interesting work was well rendered with a choir representing in number a body of singers such as Bach would have had at his disposal. An organ part had been specially prepared for the occasion by Mr. E. Prout, whose knowledge and experience well fit him for such a task. Pianoforte solos and songs were rendered by the pupils in a creditable manner.

Dr. Richter gave a somewhat lighter programme than usual at his fourth concert on Monday evening. The "Lustspiel" Overture, by the Bohemian composer Smetana, was, however, welcome; it is bright, clever, and full of fun, and an admirable performance displayed its many merits to the best advantage. Some of Smetana's music was heard many years ago at the Crystal Palace, but it seems a pity that it should be so little known here in England. He has written, besides many operas, four symphonic poems, a quartet, and pianoforte pieces. Grieg's Orchestral Suite from the music to "Peer Gynt" was played with great refinement, though the first movement, *allegretto pastorale*, was scarcely given with sufficient repose. Mr. Andrew Black sang two Wagner excerpts with effect, though not altogether in the true Wagner spirit. The programme included the Siegfried Idyll and Beethoven's Fourth Symphony.

Mlle. Szumowska gave her Pianoforte Recital at St. James's Hall on Tuesday afternoon. She is a pupil of whom Herr Paderewski may well be proud; for it is scarcely possible to speak too highly, either of her finished technique, or of the intelligence she displays in the works of various masters. Her principal piece was Chopin's long and difficult Sonata in B minor; the opening movement and Scherzo were admirably rendered, and the Finale was played with brilliancy. The slow movement lacked that depth of feeling which only comes with years. Her reading of Chopin's Nocturne in C minor suffered from a similar cause. Mendelssohn's detached Prelude and Fugue was played with much decision, but at times there was not sufficient power in the right hand.

MUSIC NOTES.

WE are glad to learn that Mme. Schumann's health seems to be quite restored. She will resume her duties at Frankfurt, while her younger daughter, Mlle. Eugénie Schumann, intends shortly to come to London, where she will receive and prepare pupils who may wish afterwards to place themselves under her mother at Frankfurt.

THE house of Erard, which this year completes the centenary of its establishment in London, has passed into the hands of Mr. Daniel Mayer, who has decided to celebrate the event by instituting a three years' scholarship at the Royal Academy of Music. It is proposed to hold the competition next October.

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THIS EVENING, at 8.15, THE NEW SUB. At 9.15, ROSENCRANTZ and GUILDENSTERN. At 9.50, A PANTOMIME REHEARSAL. Messrs. Thomas, Elliot, Little, Draycott, Coutts, Vaughan, Branscombe, Bertram, Rochfort, and Weedon Grossmith; Misses G. Kingston, Terris, Noel, Palfrey, and D. Moore.

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GAIETY THEATRE.

THIS EVENING, at 8.30, CINDER-ELLEN UP TOO LATE. Mesdames Sylvia Grey, M. Boyd, M. Wilmot, V. Monckton, Hobson, Massey, Hamer, Akers-Harold, Henderson, Letty Lind, &c.; Messrs. C. Danby, F. Storer, and Fred Leslie. At 7.40, QUEER STREET.

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HAYMARKET THEATRE.

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THIS EVENING, at 8.45, PERIL. Mr. Tree, Mr. Kemble, Mr. Fred Terry, Mr. Macklin, Mr. Allan, Mr. Robb Harwood, Mr. Rose, Mr. Wigley; Miss Julia Neilson, Miss L. Webster, Miss Ivanova, and Miss Rose Leclercq. At 8.10, THE WAIF. Mrs. Tree and Miss Maud Milton.

LYCEUM THEATRE.

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THIS EVENING, at 8, KING HENRY VIII. Mr. Irving, Miss Ellen Terry; Messrs. William Terriss, Stirling, Howe, Bishop, Haguer, Tyars, Farquhar, Beaumont, Haviland, G. Craig, Bond, Harvey, Lacey, Johnson, Archer, and Forbes-Robertson; Misses Vanbrugh, Le Thiere, Mrs. Pounceforth.

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ST. JAMES'S THEATRE.

THIS EVENING, at 8.30, LADY WINDERMERE'S FAN. Mr. George Alexander, Messrs. H. H. Vincent, Ben Webster, A. Vase-Tempest, A. Holmes, V. Sansbury, and Nutecombe Gould; Misses Winifred Emery, Fanny Coleman, Fanny Enson, L. Graves, Page, Granville, Dolan, and Marion Terry. At 8.15, MIDSUMMER DAY.

STRAND THEATRE.

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THIS EVENING, at 8.40, NIOBE (ALL SMILES). Messrs. Harry Paulton, Forbes Dawson, Herbert Ross, George Hawtre, A. C. Mackenzie; Misses Beatrice Lamb, Isabel Eliason, Venie Bennett, Eleanor May, G. Esmond, I. Goldsmith, and C. Zerbini. At 8, NO CREDIT. Misses Esmond, Bennett; Mr. Hawtre, &c.

TERRY'S THEATRE.

THIS EVENING, at 9, THE NOBLE ART. Messrs. Arthur Williams, H. Reeves Smith, Julian Cross, Sydney Valentine, W. Chessman, Mansfield, and Ellie Norwood; Mesdames Blanche Horlock, Leechman, Goodchild, E. Norton. At 8.15, CHALK and CHEESE. Mesdames Norton, Irving, and Ellie Norwood.

TOOLE'S THEATRE.

THIS EVENING, at 8.45, WALKER, LONDON. Mr. J. L. Toole, Messrs. C. M. Lowne, Seymour Hicks, Cecil Ramsey, and G. Shelton; Misses Liston, Vanbrugh, Ansell, Johnstone, and Mary Brough. At 8, DAISY'S ESCAPE. Messrs. Lawrence Irving, Westland, Lowne, Arlton, Brunton; Misses Poole, Beaumont, Lovday.

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